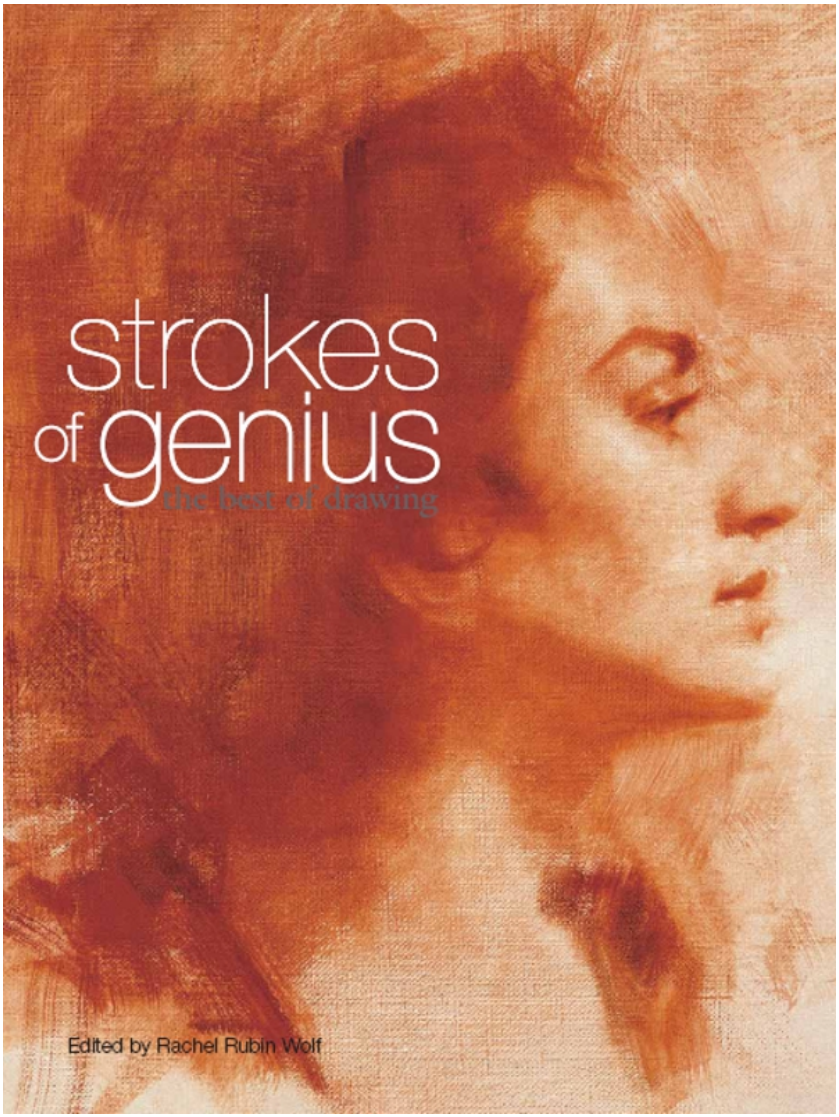

strokes
of genius
the best of drawing
Edited by Rachel Rubin Wolf

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KAYLI AT REST?
Donna M. Krizek . Charcoal and Conté . 12" × 16" (30cm × 41cm)

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About the editor

Rachel Rubin Wolf is a freelance editor and artist. She edits and writes fine art books for North Light Books, including the Splash series (Best of Watercolor); The Best of Wildlife Art (editions 1 & 2); The Best of Portrait Painting; The Best of Flower Painting 2; The Acrylic Painter's Book of Styles and Techniques; Painting Ships, Shores and the Sea; and Painting the Many Moods of Light. She also has acquired numerous new fine art book projects and authors for North Light Books and has contributed to magazines such as Fine Art Connoisseur and Wildlife Art.

Acknowledgments

Thank you to the staff at North Light Books who have made this into the beautiful final product it is, including designer Guy Kelly, production editor Mary Burzlaff and production coordinator Matt Wagner. A special thanks to editor Amy Jeynes, who helped keep it all together.

A very special thanks belongs to the contributing artists. We received such a large volume of beautiful drawings, it was extremely hard to narrow the selections down to a number that would fit in a book this size. You have all been wonderfully responsive to my requests to provide publication-quality art and text. I sincerely hope this book becomes one of your treasured possessions.



SHIVALI

Niranjan Shivling Mhamane . Carbon pencil . 11½" × 8" (29cm × 20cm)

contents

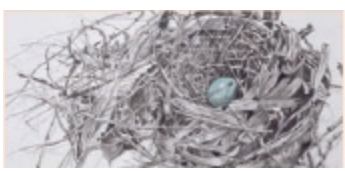
Introduction



CHAPTER 1
sketchbook



CHAPTER 2
people



CHAPTER 3
still life, etc.



CHAPTER 4
the figure



CHAPTER 5
animals



CHAPTER 6
landscapes



CHAPTER 7

portraits

Contributor Information



GLORIOUS DAY
Rita Beyer Corrigan . Pastel . 16" × 50" (41cm × 127cm)

Introduction

After editing nine volumes of *Splash: The Best of Watercolor* over the last seventeen years, it has been very exciting to select the art for this book and edit it all together. Though I love working on the Splash series, I have always had a great appreciation for drawing and was so glad when North Light decided to go ahead with this book—a compilation of some of the best drawings being produced today.

As a young girl, I particularly enjoyed the beauty of the stark winter days when I walked home from school. I found the linear intricacy of tree branches against the light gray sky breathtaking. As I progressed in my art studies, I excelled in life-drawing classes and pored over books I had on drawings by Rembrandt and Leonardo. Van Gogh's rougher hand and incredible eye for space and form also held my attention.

So, I was thrilled to view the many wonderful entries for this book. There were so many fine drawings I wanted to include (and so many I had to leave out!) that I decided to limit my own comments to this introduction so that there would be more room for the art. We have divided the drawings into chapters of subject categories, though the Still Life chapter has an "Etc." to cover a few abstracts and other less "categorizable" subjects. In each chapter, you will see drawings of all styles and materials, and comments from each of the artists. But, really, it is the amazing art itself that will cause you to keep this book handy on the coffee table or bookshelf for when you want to curl up and enjoy yourself.

Perhaps this is the first collection of its kind—I don't know. In any case, it is a historic collection, one that you will treasure for a long time.

sketchbook

CHAPTER 1



TOWER BRIDGE, LONDON, UK
Alina Dabrowska . Pen and ink . 11" × 81.2" (28cm × 22cm)

Architectural Sketches

All of these drawings (through Have Backpack, Will Sketch) were done on site. I start with very light pen lines, then add some more weight to them. If I am going to use only pen and ink, I apply shadows with hatching and crosshatching, building darker values.



ORTHODOX CHURCH III

Alina Dabrowska . Pen and ink . 11" × 81.2" (28cm × 22cm)



ORTHODOX CHURCH (TOMASZOW, POLAND)
Alina Dabrowska . Pen and ink and markers . 11" × 81.2" (28cm × 22cm)

Have Backpack, Will Sketch

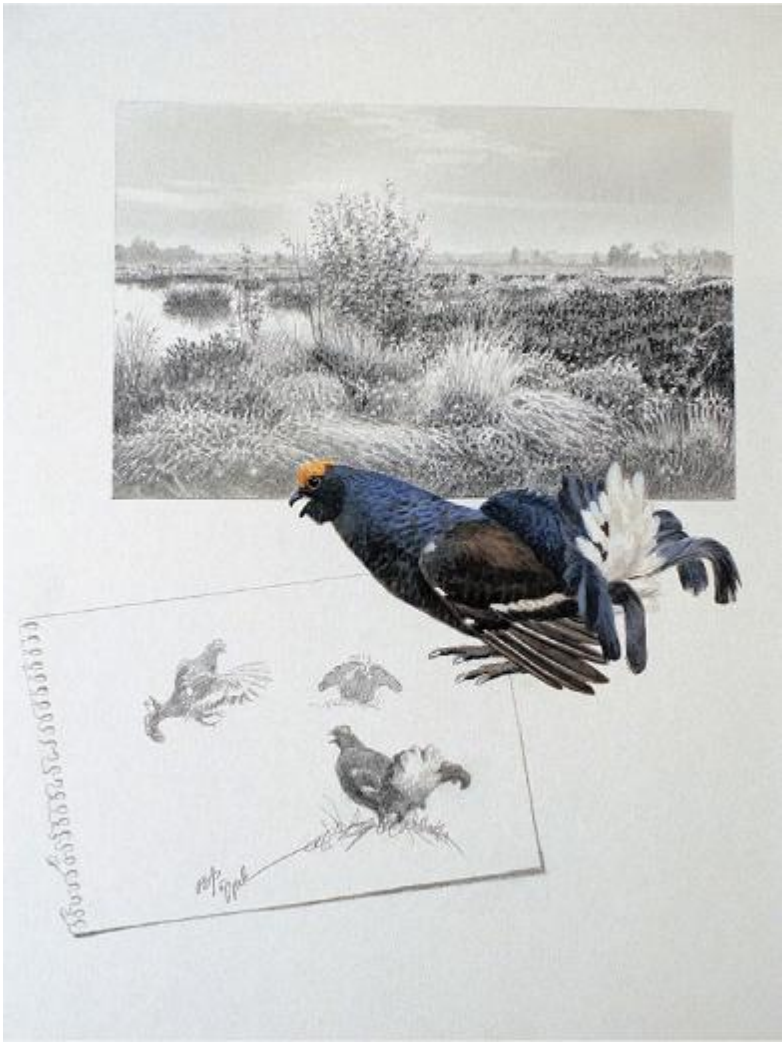
As a trained architect, I pay attention to perspective, proportion, line quality and weight, play of light, value changes, texture and color relationships. If I decide to add color to my pen-and-ink sketches, I first check line weights, think through fore- and background relationships so as to achieve depth of field, and then I apply markers starting with the lightest values. As I travel around North America, Europe and the province of Alberta, I keep my sketchbook, pens and markers in my backpack and am always on the lookout for interesting and original objects to draw.



SMALL TOWN IN POLAND (KAZIMIERZ DOLNY)
Alina Dabrowska . Pen and ink and markers . 11" × 81.2" (28cm × 22cm)

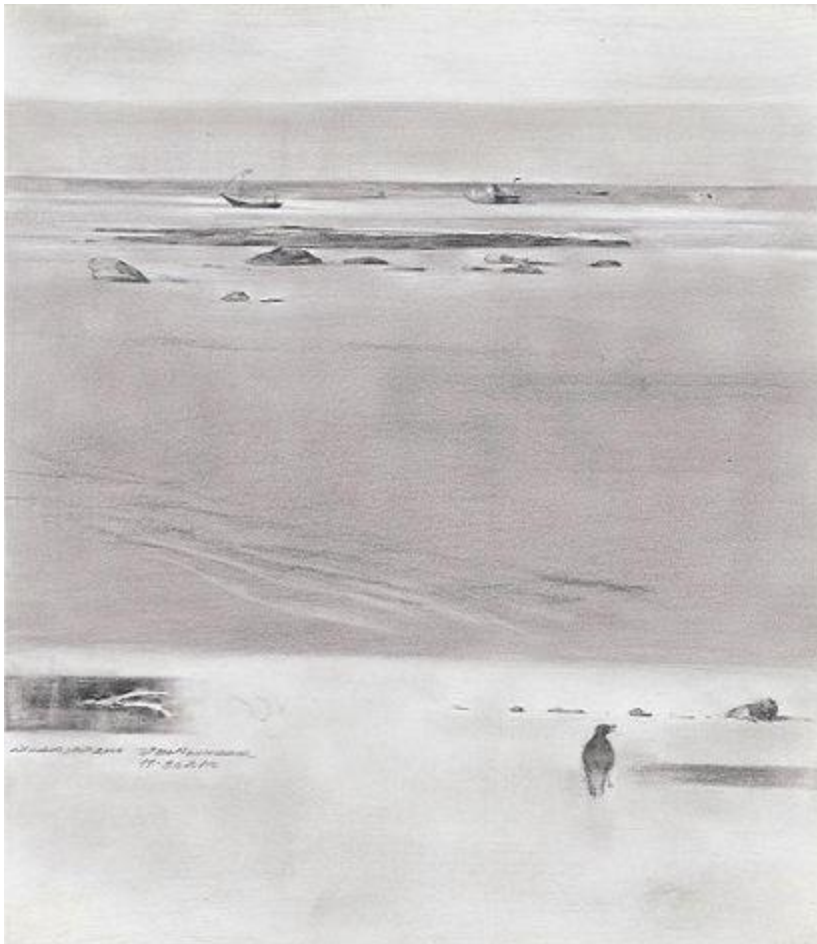


NEW YORK VIEW FROM ROOSEVELT ISLAND
Alina Dabrowska . Pen and ink and markers . 81.2" × 11" (22cm × 28cm)



BLACKCOCK LANDSCAPE
Bernd Pöppelmann . Graphite with watercolor . 15" × 12" (38cm × 30cm)

Memorial to a Habitat
Fen areas are the blackcock's natural habitat. In Germany, the big fen areas have disappeared and, as a result, so have the blackcock. This picture could be seen as a memorial to the environment of the blackcock. The landscape drawing was developed from some on-site sketches in addition to photos of details. With pencil, I drew the outlines around the landscapes, along with the shadows, to make them appear to be glued onto the paper.The blackcock is finished with watercolor.



VELANESHWAR
Niranjan Shivling Mhamane . Graphite . 11½ " × 8" (29cm × 20cm)

Indian Seascape With “Extras”
On a trip to Velaneshwar, I was inspired by all the horizontal patterns—the sky, the horizon, the waves, the distant boats and the rocks—so I chose a vertical format. I carefully drew all the major compositional lines and shapes and rendered the sketch using HB, 2B and 4B graphite pencils. In the lower blank space, I added some “extra” details like coconut shells and dry leaves and a crow that I saw on the shore next to me. This sketch has everything that I experienced there that day. In my travel sketchbook, I try to record a faithful account of my experience.

Morning in Provence

It was early morning in Aix-en-Provence, and I initially sketched the area directly behind the location depicted here. When I turned around to look for a second subject, this

grouping of venerable Provençal structures, enhanced by the day's clear, early light and the resultant deep shadows, caught my eye. People were starting to move about, bringing the scene to life. I did a dozen or more sketches of the city, and many of these have been used as painting references.



AIX-EN-PROVENCE
Gerald Brommer . Ink . 8" × 10" (20cm × 25cm)



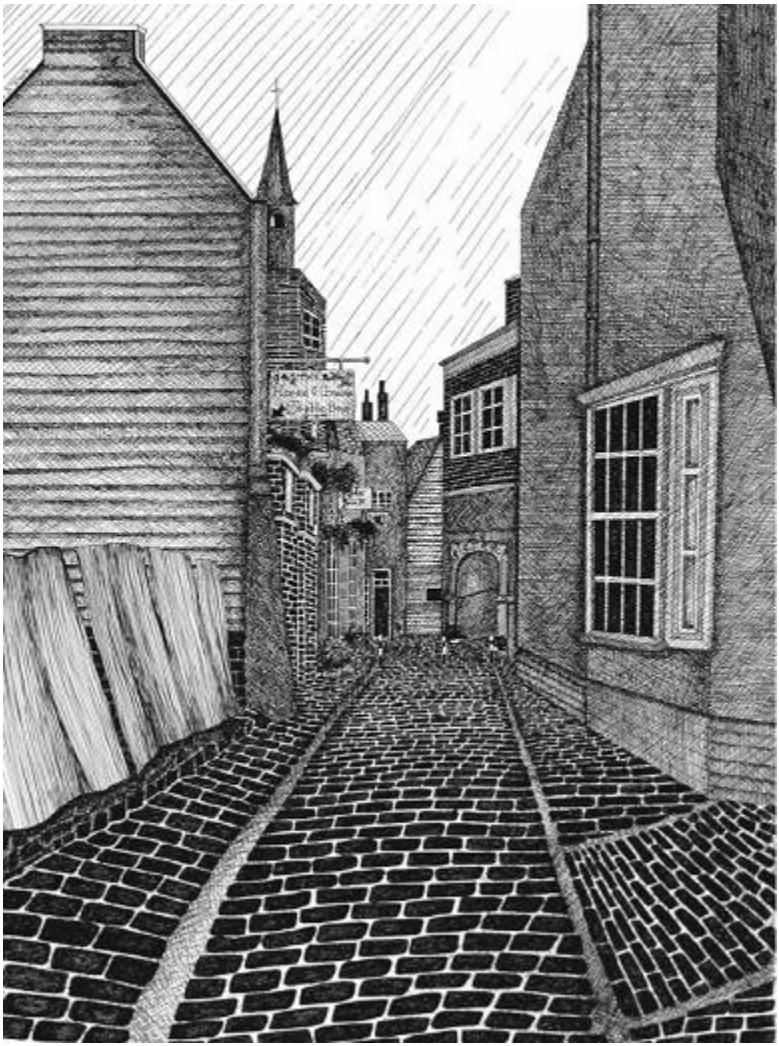
CANALE GRANDE, 1994
George Loli . Ink and colored pencil . 6" × 6" (15cm × 15cm)

Feel the Place

I drew Canale Grande in my sketchbook, using black ink and colored pencil. I have drawn this subject more than once. With travel drawing, I feel that it is important to take in the feel of a place and understand what it is all about before drawing a single line. When I contemplated the unique design of the Palace Theater, I was immediately intrigued as both an artist and a traveler. I sketched this work on a cloudy afternoon. I began the process with water-soluble black ink. I then added a careful layering of watercolors to this base. In my mind, towers, trees, cupolas and other details are physical reminders of the spirit of place.

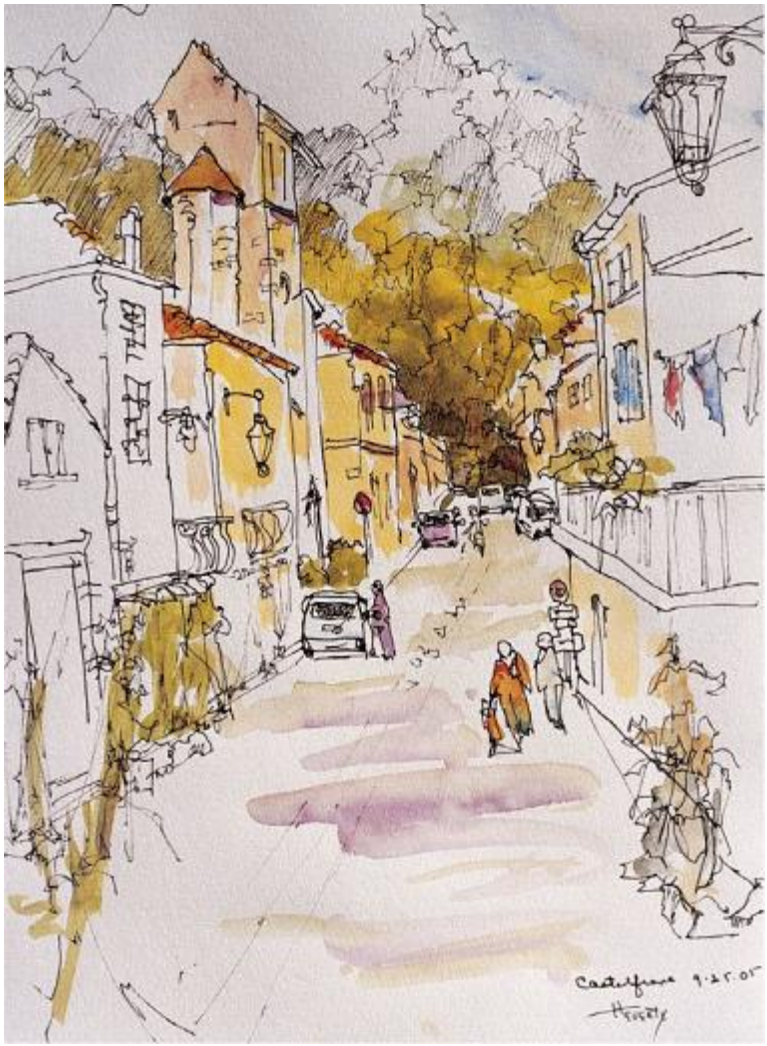


THE PALACE THEATER, LONDON
George Loli . Ink and watercolor . 10" × 6" (25cm × 15cm)



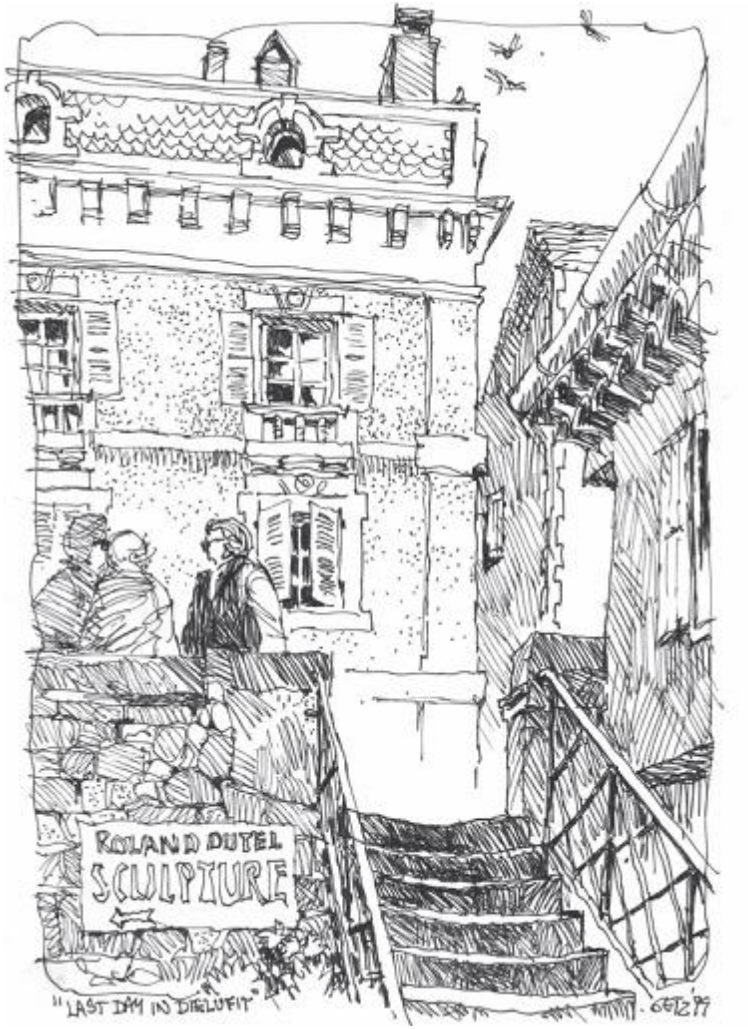
WHIMSICAL WINDSOR
Carole Swindall Poole . Ink . 18" × 12" (46cm × 30cm)

Whimsical Cobblestones
Working from photographs that I had taken on a trip to Britain, I created this illustration with a Koh-I-Noor Rapidograph pen on smooth, white bristol board. For scale and placement, I first made a light pencil sketch. Then, using the pen, I included the details with tight crosshatching and stippling, giving the drawing the feeling of an etching. I wanted a simple composition, so I eliminated people and street activity. To create the whimsical feeling of the historic cobbled streets and buildings, I chose to stress a textural quality, relying on proportion and angle rather than perfect perspective. I worked on this drawing a month or more, giving myself time to enjoy the experience.



CASTELFRANC, FRANCE
Grace Haverty . Ink with watercolor . 11" × 8½ " (28cm × 22cm)

Quaint Dwellings Discovered
Castelfranc is a little town nestled in the Dordogne region of France. I climbed a set of steps at the end of this narrow street and began by drawing the church on the left, sketching directly with a black Micron waterproof pen. Working my way down the row of dwellings, I kept my peripheral vision open for any interesting people, knowing I had only a few seconds to capture them. I like to limit the amount of watercolor in my sketches, leaving areas of white. In this drawing, I wanted to capture the trees and mountains in order to set off the quaint buildings.



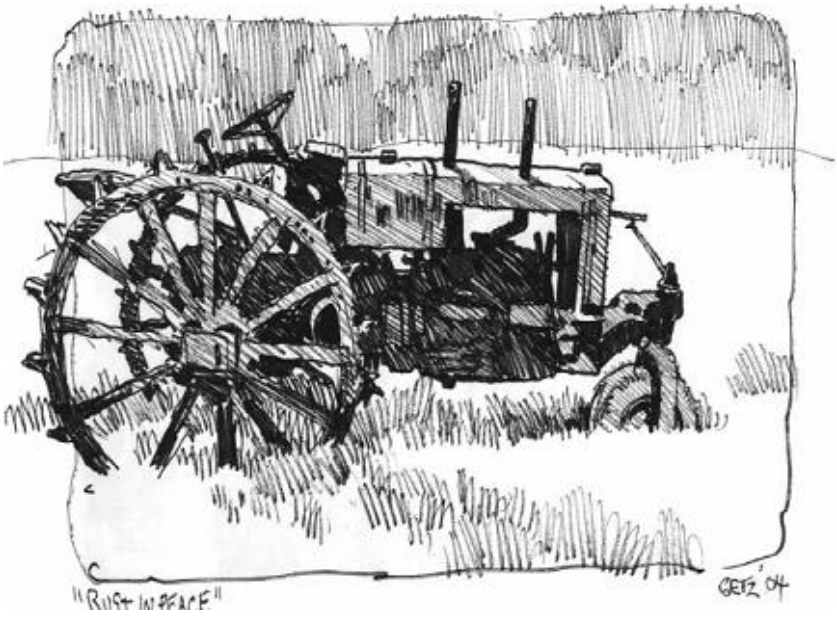
LAST DAY IN DIEULEFIT
Don Getz . Pen and ink . 9" × 6" (23cm × 15cm)

Keep It Simple

Spirit of Palo Duro Canyon was a quick five- or six-minute ink sketch, done on location with an IDenti-pen. This pen gives a variety of line weights, depending on the pressure applied and the tip used. This pen is my favorite sketch tool. Due to the difficulty of keeping graphite from smudging, I have almost completely stopped using pencil. The Palo Duro, in Amarillo, Texas, is called the "Little Grand Canyon." Rust in Peace was also done with an IDenti-pen, but this pen was almost dry. A drier pen gives an almost "dry-brush" effect. Last Day in Dieulefit was completed in my Provence sketchbook, using a Pilot V-Ball pen, which gives a very fine, controlled line that helped keep this busy scene simple. I first sketched the ladies from my workshop group and then the buildings, as the ladies went shopping. I love to fill sketchbooks and journals, using many of the sketches for the beginnings of later paintings.

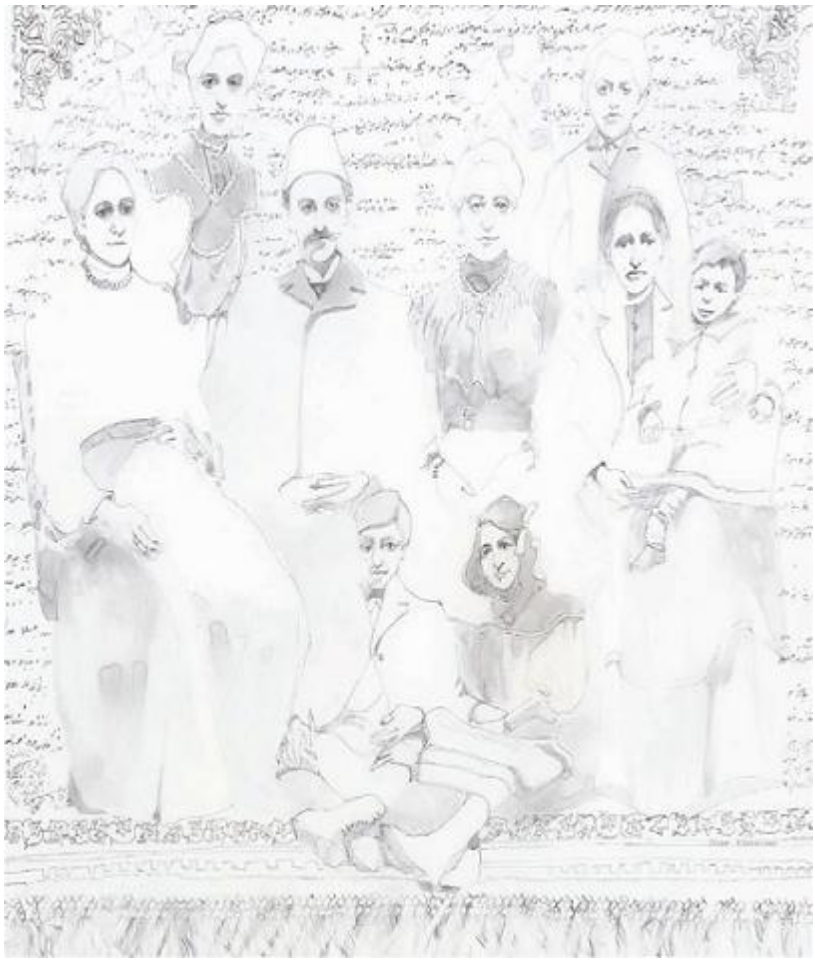


SPIRIT OF PALO DURO CANYON
Don Getz . Pen and ink . 6½ " × 9" (17cm × 23cm)



RUST IN PEACE
Don Getz . Pen and ink . 5½ " × 8" (14cm × 20cm)

I inherited the photos that are the source of these drawings from my mother. My grandfather was a well-respected man at Euphrates College in Turkish Armenia. Superb Originals is derived from what was probably one of the last family photos taken in Turkish Armenia. It dates from about the time of the Turkish Armenian Genocide of 1915, an event that changed their lives and the lives of a nation. Love for my mother, and admiration for her will to survive, inspired me to create art honoring my family heritage. I included an Oriental rug fringe at their feet, and I used writings from the deed to their property to fill the negative space and complete the story. I created the other two drawings from various other surviving family photos. I use a multistep process. First, I put a large sheet of Mylar paper over my finished portraits. Then, using a pencil, I trace the best lines. I edit and re-edit, using all the design elements of a painting. I sometimes add a soft wash over the entire image. The little girl in Trip to New York City is me. I show my red ribbon, using color to indicate that a person is living.



SUPERB ORIGINALS
Elisa Khachian . Graphite with watercolor . 18" × 19" (46cm × 48cm)



TRIP TO NEW YORK CITY
Elisa Khachian . Graphite with watercolor . 21" × 32" (53cm × 81cm)



THE GANG
Elisa Khachian . Graphite with watercolor . 14½ " × 18½ " (37cm × 47cm)



Hotel Geneve in Mexico City
Time: 1 hour This sketch was done late one night, looking out from the lobby of my hotel. While drawing moving figures, I often “borrow” body parts. I start to draw one figure then add information from the next person coming along.

Practice, Practice, Practice
Time: 3 to 5 minutes In very little time, the musicians and the instruments must become one rhythmic line. The violinist is tapping her toes. One mark indicates the scroll of the cello.





Shriners of Winnipeg
Time: 10 minutes I first did a watercolor checkerboard pattern to give a feeling of rhythm and pulsation to these bagpipers. The pattern also helps express the plaid of their kilts. The heavier black lines in the torso are directional marks.

Color Sketching
These travel sketches are from my color sketch books by Aquarelle. These books come with an array of colored and textured paper. I select pages according to how the paper color relates to my subject. Usually, I first make gesture lines or allocate space with a no. 2 pencil. Then I draw in the gesture with fine-point permanent pens in brown or black. Using very little water, I then apply watercolor, followed by colored pencils to enrich the color and texture. Toward completion, I may use wider markers for bold color accents. These sketches can take me anywhere from three minutes to about an hour.

PAGES FROM SKETCHBOOK

Judi Betts . Graphite, pen, watercolor and colored pencil . 8¾ " × 12½ "
(22cm × 32cm) (double page)

Winter in Saskatchewan
Time: 20 minutes No pencil was used here; I began with permanent ink. To me, these heavy, chunky coats formed a unique configuration and were portraits of their owners, my friends





Sal Anthony's in New York

Time: 30 minutes When dining alone, I entertain myself by gesture drawing. I used the large painting to connect the two groups of diners. Mood is shown by their postures and hints of facial expressions.



National Arts Club, New York City
Time: 1 hour I find it difficult to sketch large areas of grandeur. The chairs give scale, and the enormous fresh bouquets add to the aura of dignity of this elegant historic club in Gramercy Park.

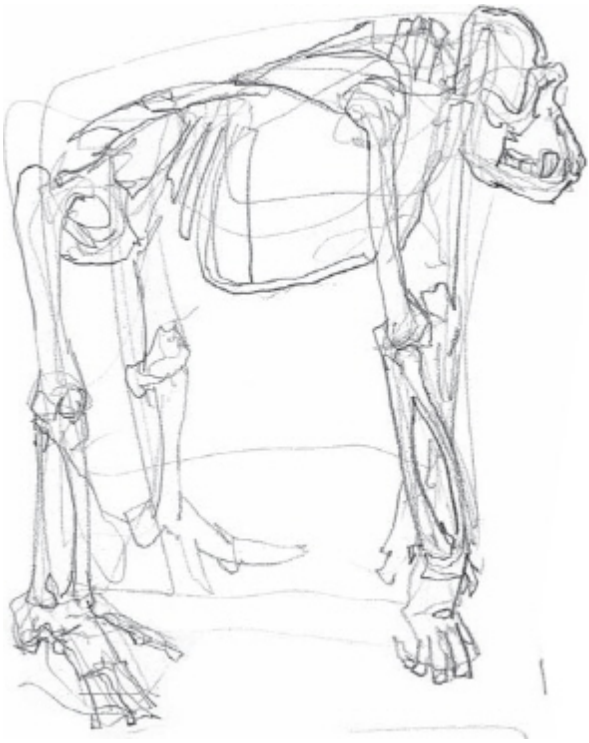
Animal Gesture Drawing
If you draw animals from life as I do, a hardcover spiral-bound sketchbook with a pencil and eraser is the least encumbering travel medium there is— no solvents, no drying time, nothing hazardous to declare at airports. Working on site need not mean braving the elements. At stock shows, county fairs, zoos and even museums, animals (and taxidermy!) are less fleeting than they are in the wild. Also, it is often useful to include their human handlers in the picture as a scale of reference. In working from life, I want to see the dance of gravity; I want to watch the underlying muscles move, the pivot points, the hollows, the hinges and pulleys of anatomy. A gesture drawing is like a map that emerges from the points your eye is checking, comparing and aligning.



GIRAFFE KEEPER
Donna M. Krizek . Graphite . 9" × 7" (23cm × 18cm)



CATHY IN REPOSE (MOOSE STUDY)
Donna M. Krizek . Graphite . 6" × 8" (15cm × 20cm)

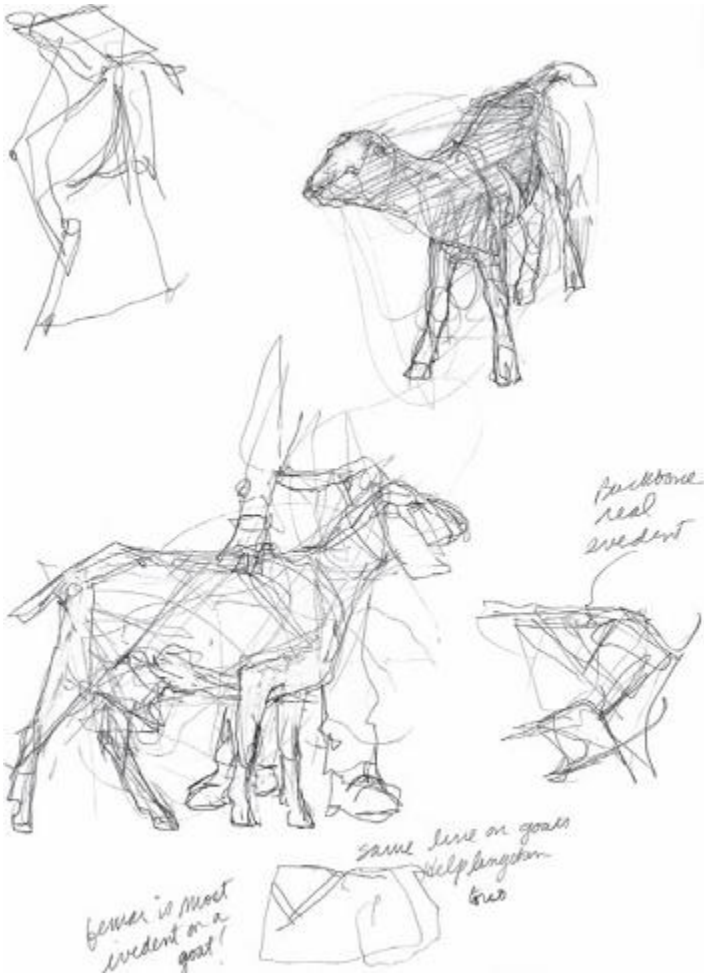


GORILLA ANATOMY
Donna M. Krizek . Graphite . 7" × 7" (18cm × 18cm)



TAXIDERMY STUDY

Donna M. Krizek . Graphite . 8" × 12" (20cm × 30cm)



SHOWING GOATS
Donna M. Krizek . Graphite . 6" × 7" (15cm × 18cm)

people
CHAPTER 2



IT'S A YOUNG WORLD
Bill James . Pastel . 27" × 19" (69cm × 48cm)



ASIAN DRUMMER
Bill James . Pastel . 27" × 21" (69cm × 53cm)

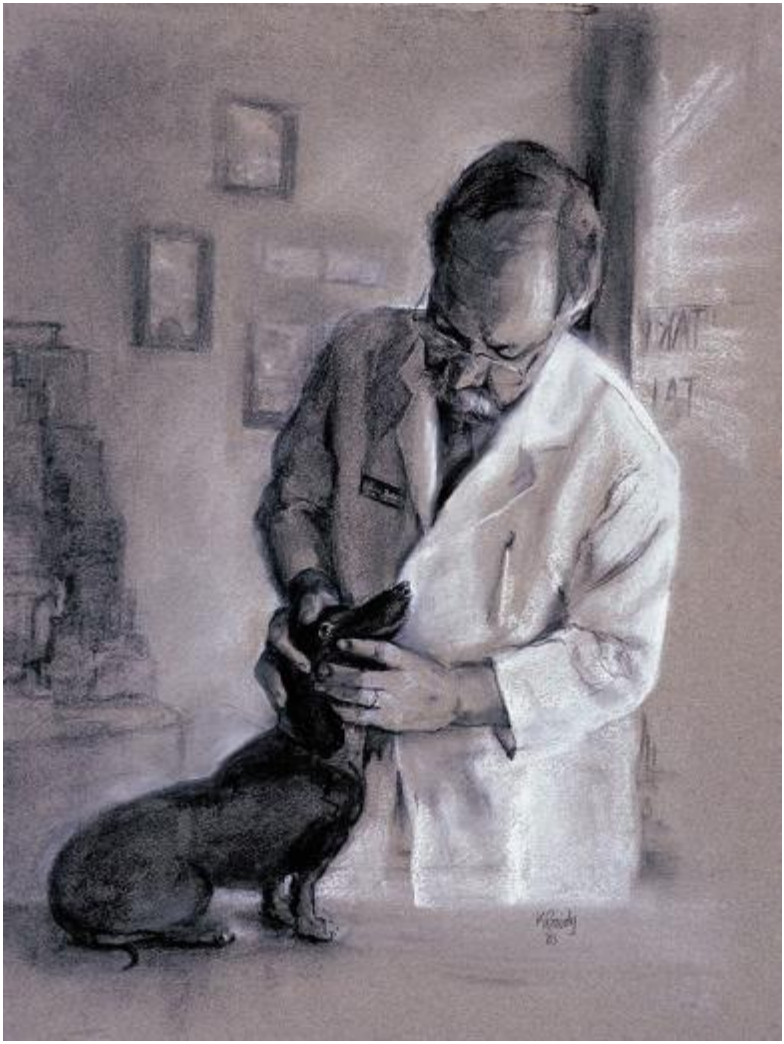
Color-Separated Technique

When I lived in Miami, I would go to the beach to look for interesting people to photograph. I noticed this couple kissing [left] and painted several pastel paintings of them; this is a quick study for one of them. I use a lot of complementary color lines when I draw to create interest. You can see this particular use of color around their legs. I use a loose color-separated technique where color strokes are applied side by side and one on top of the other. I saw the other figure [above] at an Asian festival. As she performed, I took many photos from all directions. Later, I noticed the interesting L-shaped design from the side view. To make the study more exciting, I decided to draw her face, drum and the background using black and gray pastel, and I combined that with color pastel for her clothing. I did the background and face first so the dust wouldn't fall into the color section.

Vet Bet

Shooting a photograph (no flash) in a room with one window and indirect light is

essential to my portrait process. A pleasing pattern of light, shade and halftone ensures a successful portrait. I work sight-size, enlarging the photo to the size I will draw it, and I use a grid method to make my drawing accurate. After doing a portrait commission of Dr. Becker's beloved François, I asked him to pose in his veterinary office, hoping to create a piece that would be published on the cover of the American Veterinary Journal. It was! A group of his friends saw the journal cover and bought the drawing to present to him at an awards luncheon.



PUPPY LOVE
Karen Raidy . Charcoal . 19" × 15" (48cm × 38cm

GRIT
Linda Hutchinson . Conté . 34½ " × 20" (88cm × 51cm)



Drawing Fortitude
This drawing was done in-studio from a photograph, though I prefer to work from life

when possible. Rhythm and movement are crucial to this work. I used line, and sometimes a double “power” line, to strengthen certain edges, while using a kneaded eraser and blending stumps to smudge and soften others. I eliminated extraneous details to boost the power of my “story”—the body parts moving as an oiled machine. My three sons are terrific runners, and I have been inspired over the years by these amazing athletes. My goal was to portray the runner’s fortitude and momentum: the rhythmic breathing, the trancelike state, the arms and legs working in direct opposition, the bulging oxygenated muscles, and the hair and lightweight clothing in countermovement. The model was my youngest son Seth, a distance runner at Kent State University.



ART STUDENT
Mau-kun Yim . Charcoal . 25. " × 19."
(64cm × 50cm)

Bringing Charcoal to Life

Both works are portrait drawings from life, each completed in two two-hour studio sessions. I drew Art Student on French-made MBM paper, which is effective for creating dark values and offers a rich variety of midtones. I used tissue paper to blend the background and the dark areas of her clothes. The tooth of the paper offers a good support for portraying the textures of her jacket and jeans. For Pretty Young Lady, I used my fingers, tissue paper, paper stump and soft eraser to blend the colors throughout the drawing process so that I could capture the texture of her firm and silky skin and the rhythm of her hair against the background. The goal was to create a drawing that "breathed" with life. The model is a student of mine, who is herself a talented artist.



PRETTY YOUNG LADY

Mau-kun Yim . Charcoal . 31." × 21¼ " (80cm × 54cm)

Bringing Darkness to Light

When I started caving twenty years ago, I knew immediately that I wanted to portray the human aspect of this activity. Caving is uncomfortable, full of brave moves in undignified positions and a great source of subject matter. While working on mapping expeditions, I enjoyed doing quick study sketches of my fellow cavers and the cave passages but found it too difficult to achieve much. Most caving is about getting the job done and getting out to avoid hypothermia. I admire my companions underground and felt that capturing these moments on paper would provide a window for others to see what they would otherwise miss. Now, to complete my cave-related drawings, I mostly work from photographs taken underground. I then execute the artwork, which can take from days to weeks, in my studio. The natural environment of a cave is absolute darkness, lit only when humans enter with a light source, making it a great practice field for light and shadow technique. In order to capture the dramatic contrast and velvety blackness, I used Staedtler black Aquarelle pencil on a white mat board. I wanted a strong support so I could work heavily on the dark passage in the background without surface damage or warping.



HANGIN' IN THERE

Linda Heslop . Watercolor pencil . 8" × 10" (20cm × 25cm)

Rhythm and Pattern

I observed these twins while teaching an outdoor drawing class. The striking dark and light patterns and visual graphics drew my attention, and I gave a quick impromptu sketching demonstration using a black felt-tip pen. After returning to my studio, the lingering charm of the subject prompted me to create a longer study. I drew directly on the white surface of a larger sheet of paper, first with pen and ink, then with the end of a pencil eraser on a slightly damp surface to scrape out some wispy edges. To create the vertical columns of rhythmic stripes, I cut small strips of mat board and deckle-edged paper, dipped them in ink and squeegeed them downward, varying the pressure. A thin swath of wash selectively applied over the eyes provides a hint of three-dimensional rendering but keeps the focus on flat patterns and optical contrasts.



TWIN-ACT

Juanita L. Gammon . Wash with pen and ink . 10" × 13" (25cm × 33cm)



RAIN OR SHINE
Lori Lyn Greenstone . Pen and ink wash . 19" × 24" (48cm × 61cm)

Creative Drawing Tool
On a rainy Sunday in Arles, France, I sketched Van Gogh's distinctive marks at an exhibit of his drawings. Deeply inspired, I stepped out onto the wet street just as a band marched by. I ran in front of them, drawing quickly to capture their gestures. It was years before I had the confidence to incorporate those figures into my work. A breakthrough came when I searched for a new drawing tool to set my creativity free: a Pilot V7 blue ink pen. With this pen, expressive, lyrical lines and shapes seem to almost produce themselves, an elusive feat for me with graphite. The pen flows best on smooth papers. Spritzing the drawing with water disperses the line and brings the drawing to life.

Gesture for Fun
This drawing was one of a series of quick two-minute gesture drawings I did using pen and ink. I added the color later with a brush and colored inks. It was such a fun drawing that I decided to use the image as a logo. Who am I to disagree if my friends think it is a self-portrait?



AN ALTERNATE FRAME OF REFERENCE
Jane Walker Ferguson . Pen and ink . 11" × 8½ " (28cm × 22cm)



JUMPING THROUGH HOOPS
Marti Fast . Ink and ink wash . 24" × 18" (61cm × 46cm)

Draw With Your Arm
Figurative gesture drawing is my passion. I stand before a flat table, which allows me to draw freely with my entire arm moving over the page. I squint at the model and the drawing to simultaneously perceive action, value and proportion. The addition of wash, as in Jumping Through Hoops, creates tonal nuance, lost edges and happy accidents. The process is an extended “white moment,” that happy Zen state of being



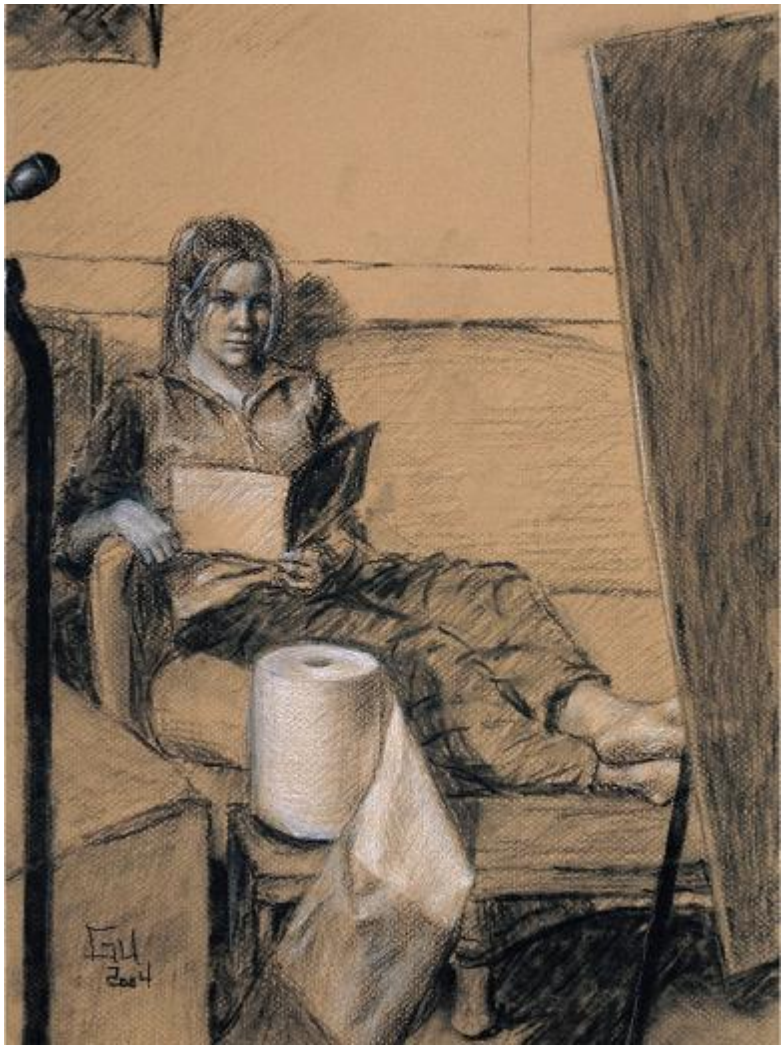
JOSH II
Adebanji Alade . Graphite . 20" × 30" (51cm × 76cm)



JOSH
Adebanji Alade . Graphite . 20" × 30" (51cm × 76cm)

Tonal Portraits With Drama

These tonal drawings were drawn from digital photographs that I took of my baby boy Josh when he was just starting to sit and crawl. I decided to take the photographs with limited light to add a bit of mystery and drama to these portraits. I wanted the finished effect to have some spontaneity, so I vigorously attacked the paper with flat sables soaked with graphite powder and water, moving from light tones to dark, as with a watercolor. Then I added the necessary details with graphite sticks of grades 2B to 6B.



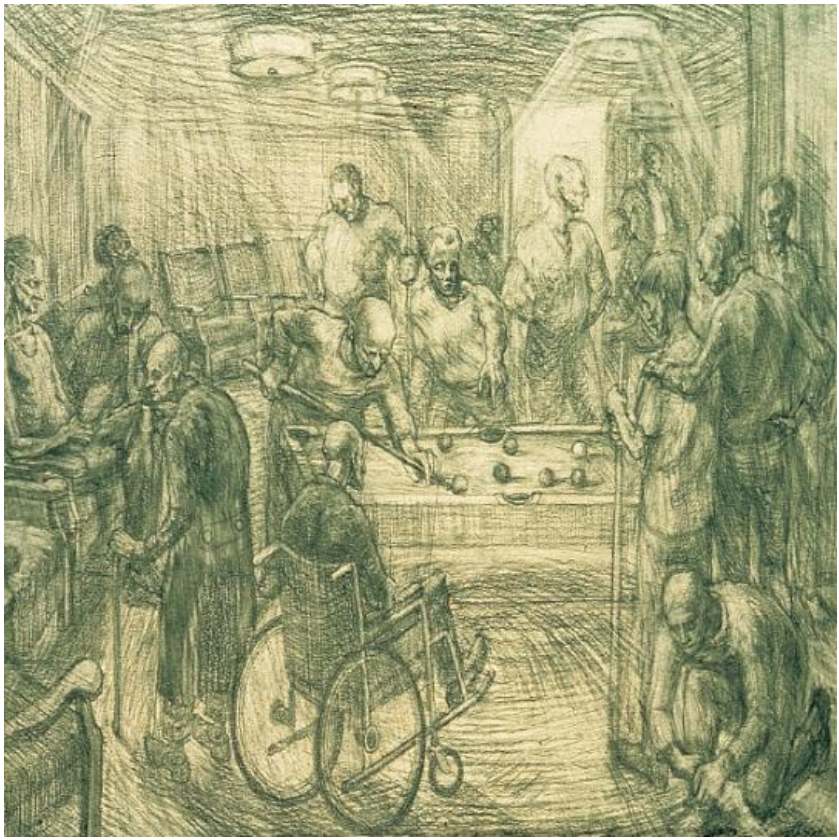
DAWN

Yikui (Coy) Gu . Charcoal . 16" × 12" (41cm × 30cm)

Composition Is the Key

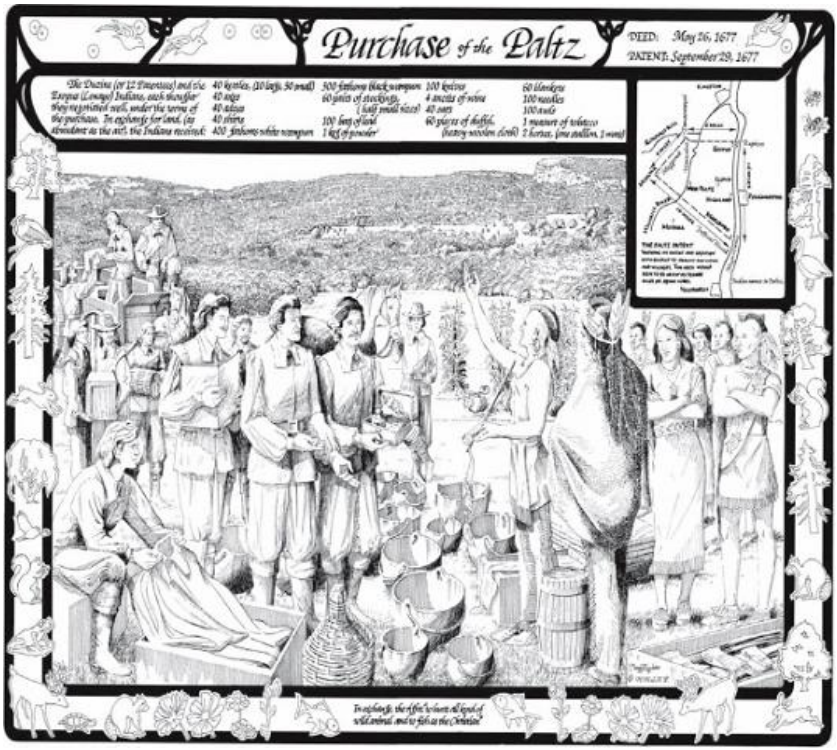
This drawing was done from life, all in one sitting. The key to this drawing is the composition. I formed the composition by using natural framing and the placement of certain objects. I wanted interaction between the figure and the environment. Within the composition itself, I wanted a full spectrum of values, especially on the figure. These

values increase the illusion of space, ultimately any realist's goal.



THE GAME OF POOL
William W. Erickson . Charcoal . 18" × 24" (46cm × 61cm)

A Memorable Day
I started this drawing from life in the activities room of a veterans' hospital. Later, working from memory, I built up the drawing for about fifteen minutes or so every day for a period of about six weeks. Although I concentrated on specific figures, I tried to bear in mind the overall sweep of the activity by sensing and observing the gestures. By finishing the figures from memory, I was able to maintain the nature of the drawing as a study from life based on a very specific situation.



PURCHASE OF THE PALTZ
Camille Fischer . Pen and ink . 16" × 22" (41cm × 56cm)

A Moment of History

This pen-and-ink drawing is my imagining of the events described in a booklet called "The Native Americans" by Laurence M. Hauptman. Hauptman is from my town of New Paltz, New York. The illustration shows the transaction of land (later named after Die Pfalz, Germany) being traded to the twelve Huguenot patentees. I did an earlier version of this scene in conjunction with the celebration of our town's 300th Anniversary in 1978. Years later, I was approached by our local historian, Ken Hasbrouck, to use the picture for the Huguenot Historical Society of New Paltz. I was not satisfied with the earlier drawing and agreed to create a better version. I did more research to further authenticate such elements as the figures' general identity, dress and the fact that three women of the seven Lenape (Delaware) Native Americans (Esopus tribe) were significant decision makers and signers of the patent. The plant in the middleground illustrates an important planting method that the Native Americans taught the settlers: "The Three Sisters." These are three different seeds that utilize one space, corn growing upward, beans around and squash outward. The Mohonk Mountain background is a view from my window. I used a Staedtler Marsmatic .04 technical pen. The picture now hangs in the collection of Deyo Hall Museum in New Paltz and is owned by Historic Huguenot Street, the oldest street in America of existent houses.

Drawing on the Imagination

The essence of my figures is created through exerting varied pressure on sticks of charcoal at varying angles while lifting my hand as little as possible. I add details later.

My purpose is to use minimal lines to convey the essence of a movement or attitude. The technique arose from my dual loves of portraiture and animation.



ON THE BOULEVARD
Halim El Haroussi . Charcoal . 12" × 18" (30cm × 46cm)



THE MAESTRO
Halim El Haroussi . Charcoal . 20" × 16" (51cm × 41cm)



PEANUT VENDER
Mr. Dana Fravel . Pen and ink with computer enhancement . 11" × 8½ " (28cm × 22cm)

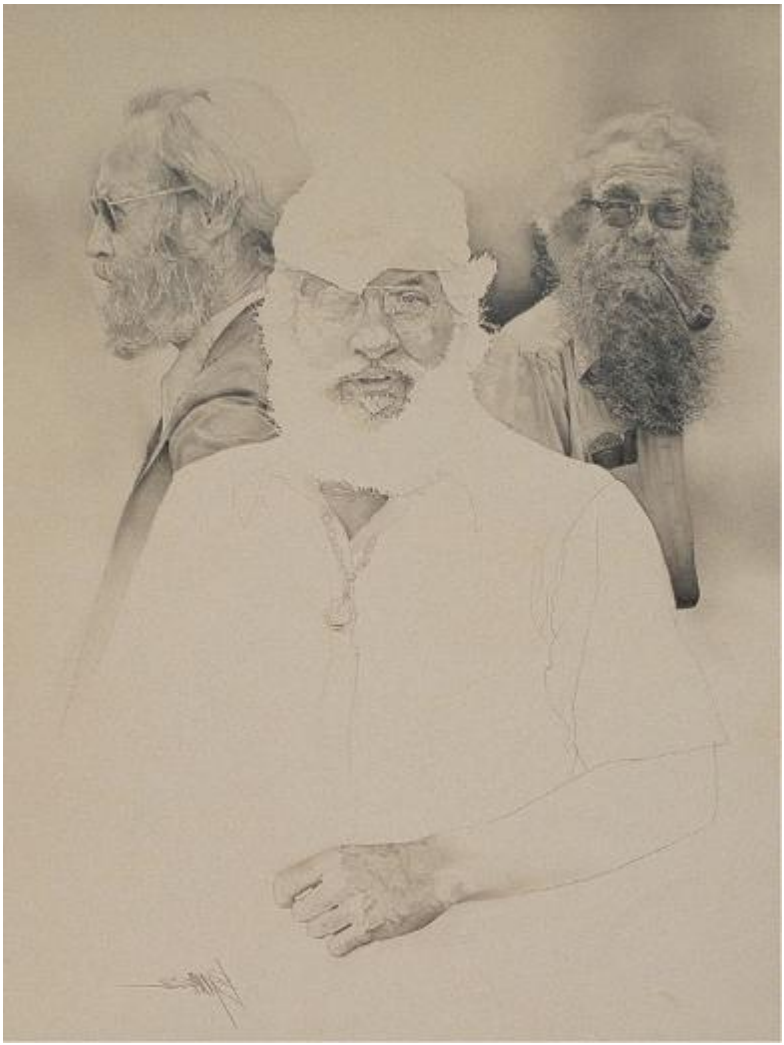


PERFECTIONIST
Mr. Dana Fravel . Pen and ink with computer enhancement . 11" × 8½ " (28cm × 22cm)



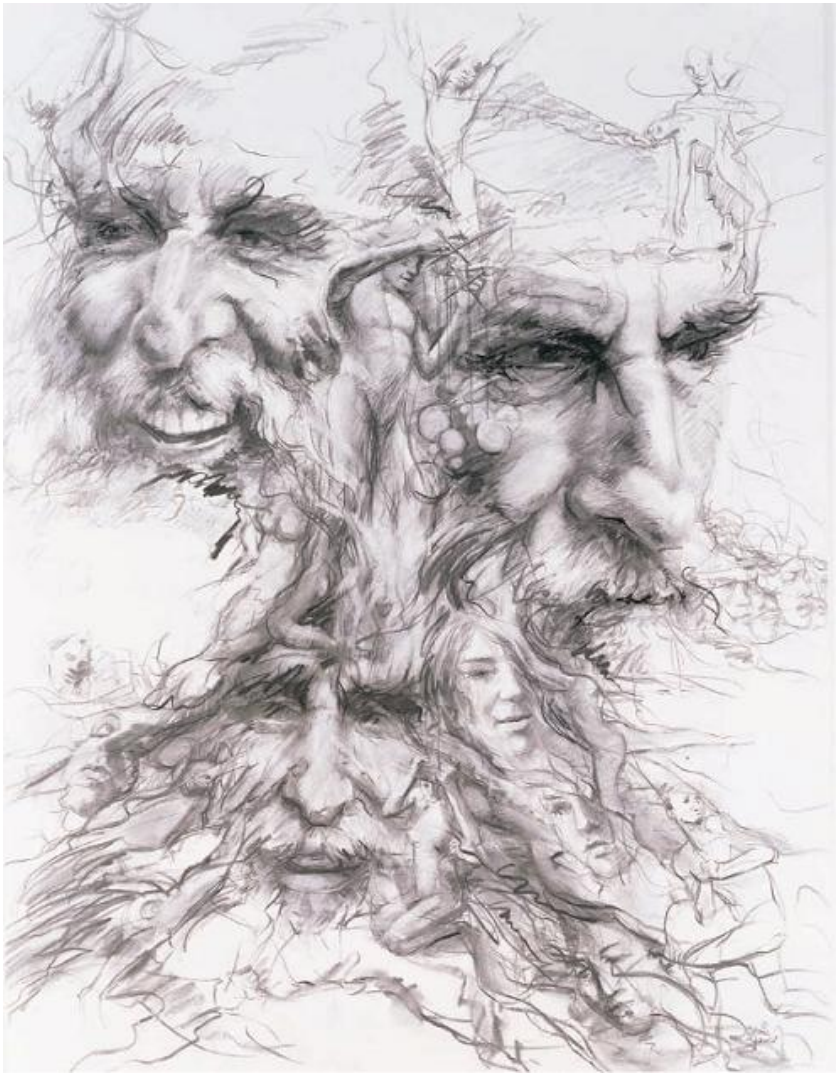
MUSIC MAN
Mr. Dana Fravel . Pen and ink with computer enhancement . 11" × 8½ " (28cm × 22cm)

Sketching for Ideas
My original ideas come from sketchbooks. Illustrated characters evolve from quickly rendered pencil sketches. I work up compositions using traditional design vellum overlays with ink over original pencil sketches to make a final ink master. I then scan this ink master into the computer to be further worked with Adobe Photoshop Elements.



BEARDED MEN
Bill James . Graphite . 24" × 18" (61cm × 46cm)

Draw With Tonal Contrast
Wherever I go, I take a camera with me to photograph the fascinating people I observe. I can create and invent interesting color schemes and designs in the studio. I noticed that I had collected three wonderful photos of men with beards, so I decided to do a study of them. The interesting thing about this study is the use of contrast: The tone on the figures to the left and the right delineate the man in the middle. Because he was defined in this way, and to make the drawing more interesting, I drew in only his face and one hand and left everything else to the viewer's imagination. The background around the man on the left connects the figures to the drawing surface so that they do not seem to float.



TOGETHER WE ARE ONE
Gerrie Govert . Charcoal and carbon pencil . 48" × 36" (122cm × 92cm)

A Complex Personality
This concept portrait was done from memory, along with information from several photographs and other reference materials. I met this gentleman at a gallery opening that was well attended by artists, models and writers. The mingling and exchanging of ideas contributed to the resulting artwork. I started the drawing freely with vine charcoal, trying to keep the spontaneous feeling of the meeting. After the rough sketch was in place, I looked for areas to enter details that I felt would best express this complex personality. It seemed I had just met Jekyll, Hyde and a few others in a matter of moments. I felt that this was best illustrated by a combination of drawings rather than one portrait study.

still life, etc.

CHAPTER 3



DOC'S DEMISE
Jay Davenport . Charcoal . 17" × 15½ "
(43cm × 39cm)

Strong Visual Narratives
These pieces were drawn in the studio from life. In my trompe l'oeil and still-life drawings, I choose subjects that hold an emotional quality or personal interest. I strive to create visual narratives that evoke strong feelings using antiques from around my hometown in Pennsylvania. After developing the setup, I lay out an angular contour drawing and mass in large shapes and patterns that I will refine later. I then work on small sections of my drawing. The rendering or "cleaning" process takes more time than

any other aspect of the drawing. It's difficult to say when artwork is finished; I feel that there is always something that could be improved upon.

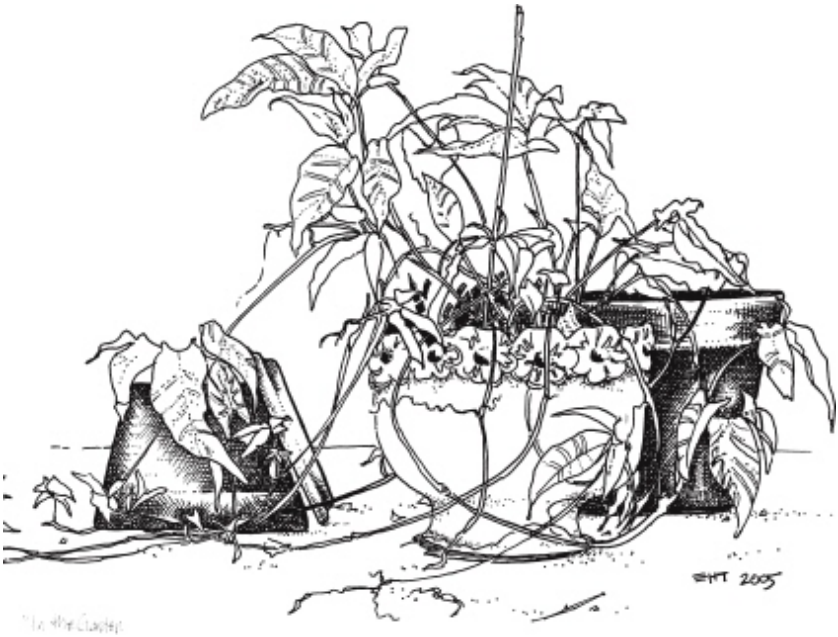


BULL'S EYE
Jay Davenport . Charcoal and pastel . 18" × 15" (46cm × 38cm)



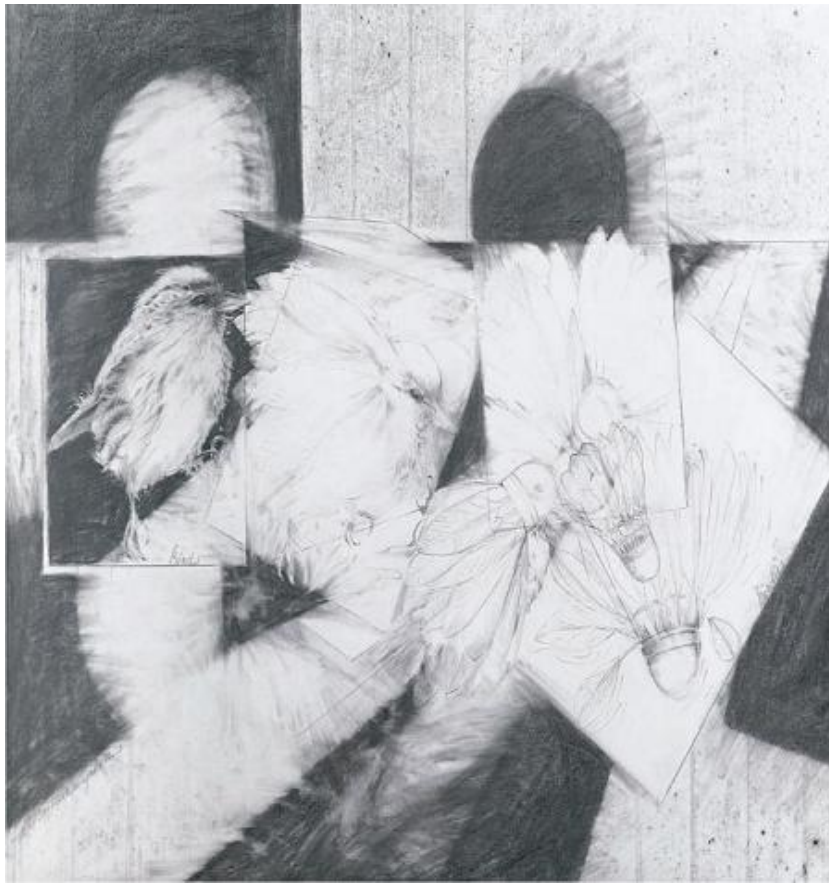
A SIGN OF SPRING, A STUDY
Carolyn Ross Hibbard . Graphite with watercolor . 20" × 30"
(51cm × 76cm)

Avian Engineering
The construction of this little nest gave me such respect for this feathered engineer. The sketch was done in the studio from both the actual nest and a photo. To make sense of all of the interior grass details and to keep track of where I was, I found shapes in the way the grasses were woven. To convey the sturdy outside and the soft inside of the nest, I used 2B and 4B pencils on a smooth, acid-free illustration board. The board gave the drawing a very delicate look and also accepted the watercolor paint that I applied to the egg well.



IN THE GARDEN
Elizabeth Huggins-Thompson . Ink . 81.2 × 101.2 (22cm × 27cm)

Organized Chaos
For this still life, I used a black Faber Castell PITT artist pen. I used a hardcover spiral-bound sketchbook, which made it easy to lay the book flat in the courtyard where I sat. This was a lesson in observation. It's good practice to tackle complex subject matter and pick it apart into an intelligible composition. There were countless "legs" to this plant and all manner of debris on the table where these planters sat. I didn't rearrange anything, but I did move my chair for the best view. I like to think of this "genre" as organized chaos.

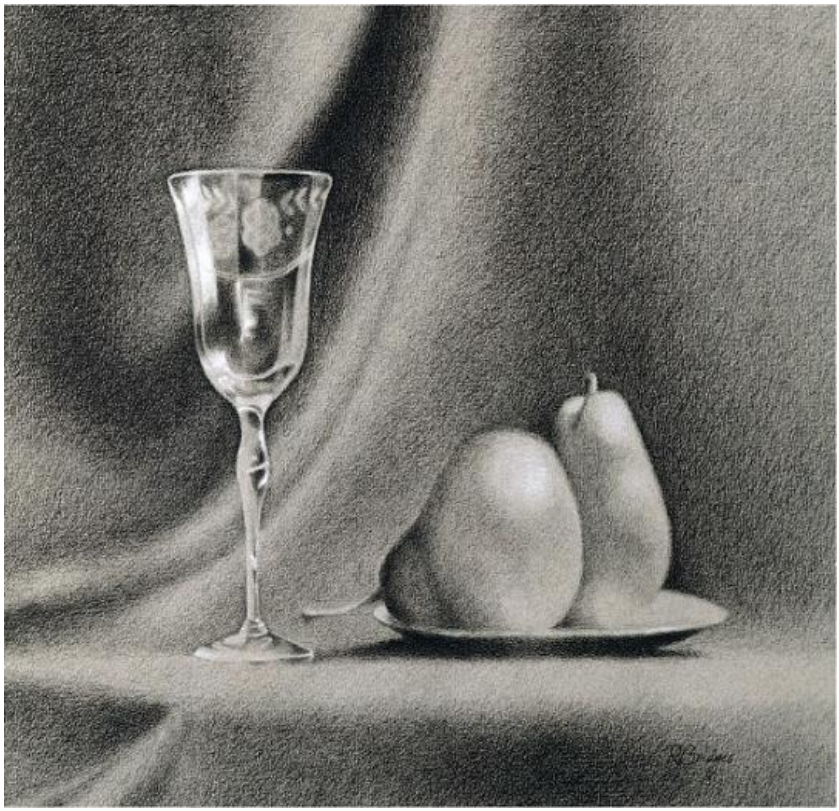


BIRD…BIRDIES
Mary Britten Lynch . Graphite . 18" × 221.2" (46cm × 57cm)

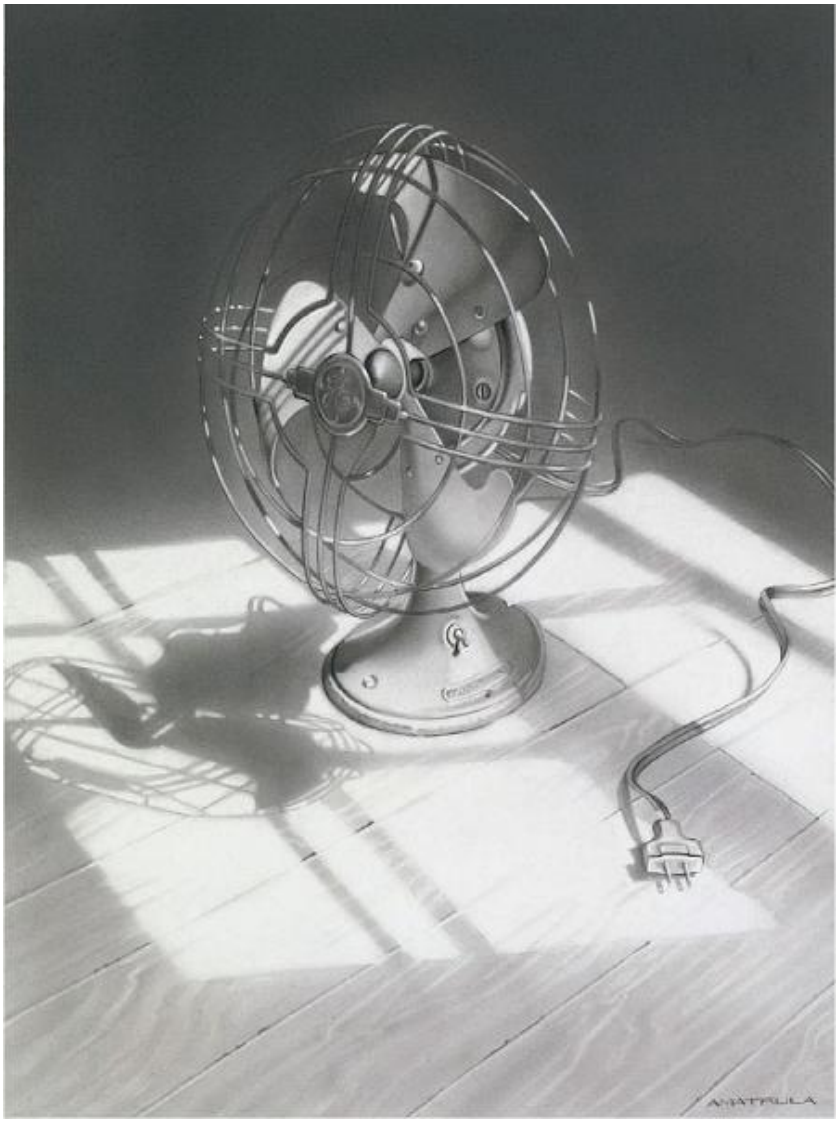
Remembering Family Times
This drawing comes from remembered family badminton days. In badminton, the shuttlecocks batted over the net are called “birdies.” Years ago, they were made with feathers, but now most are plastic. As a ten-year-old, I watched four older sisters in spirited matches and eventually joined them. My dad loved the challenges of badminton and croquet and was the architect of the courts, while Mom provided cakes and lemonade. She and our neighbors sat on lawn chairs and enjoyed the fun. Years later, as a practicing artist, I missed family weekends. The best way I could recapture the moments was to join a real bird and a “birdie” in a common relationship by injecting a kinetic energy into a drawing. While “you can’t go home again,” as Thomas Wolfe wrote, an artist is blessed with a substitute of sorts.

Two Light Sources
This still life was done in the studio, lit by two separate light sources. I work from life because I find that photographs tend to flatten and distort the image and give too little visual information for the kind of detail I prefer. I begin by blocking in the basic shapes, using areas of tone rather than outlining the shapes themselves. I avoid using lines

entirely at this stage. After the initial block-in, I identify the darkest and lightest areas and put these in using charcoal or white chalk. This gives me a range of tone within which to work. I build up the layers gradually, using greater contrast and detail to highlight the focal point. When satisfied with the general flow, visual depth, tonal range and details of the drawing, I sign it.

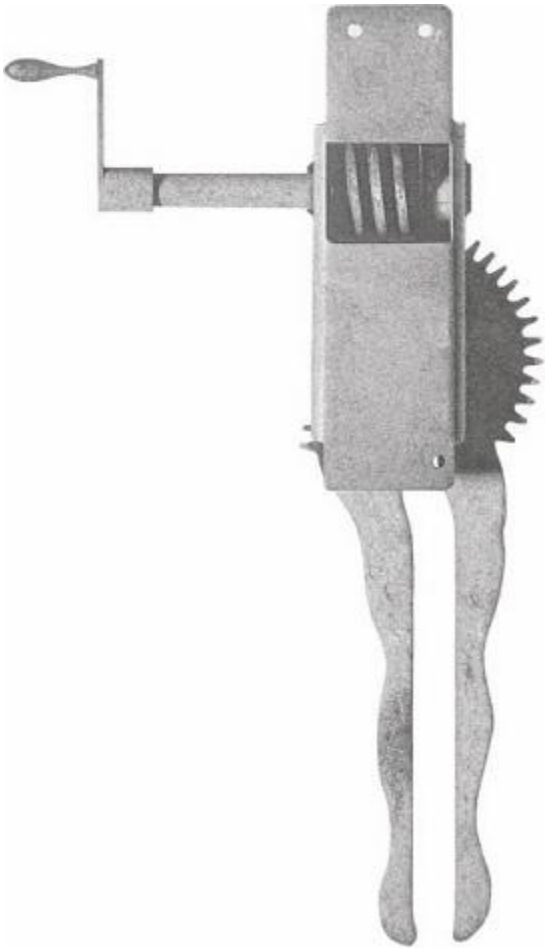


WINEGLASS AND PEARS
Rachel Bridges . Charcoal and chalk . 12" × 17" (30cm × 43cm)



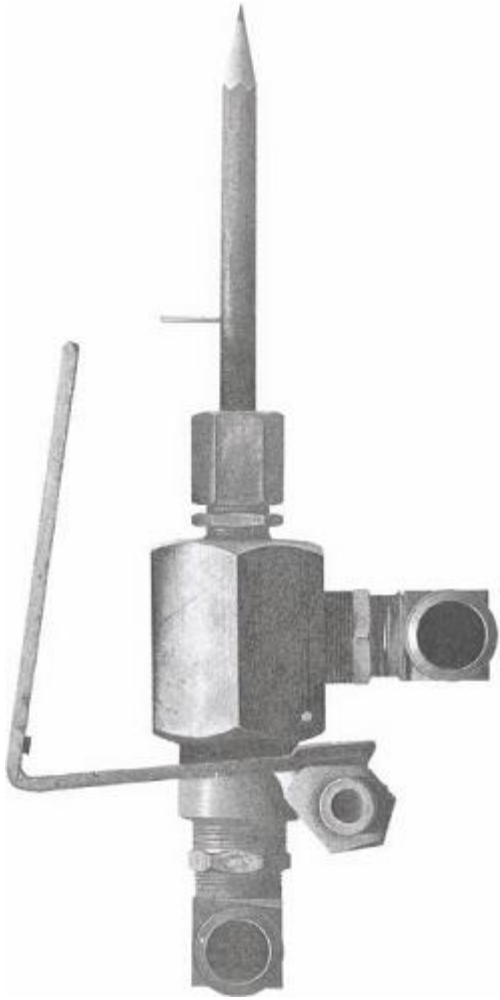
UNPLUGGED
Michele Amatrula . Graphite . 12" × 9" (30cm × 23cm)

Streaming Sun
As the late afternoon sunlight streamed through the bedroom window of my country home, I became fascinated by the way the light played on the structure of the antique fan. The patina of the antique metal, the shadows on the fan blades and the overpowering sunlight across the wood floor were the lures that led me to make this drawing. Unplugged is the culmination of a series of studies I did to explore the natural lighting I love.



MANEATER
Mark Heitzman . Graphite . 24" × 20" (61cm × 51cm)

Junk With Personality
I rummage around in sheds, industrial sites and junkyards looking for objects to take home and draw. Things that grab me tend to be those objects whose original function is lost or obscure. I have been told my style is superrealistic; all I know is that it can take me months to complete one drawing. The two drawings here are a departure for me in that for the first time I have added major elements that are not really there.



IGNITION
Mark Heitzman . Graphite . 28" × 23" (71cm × 59cm)

Intricate Armor

I was drawn to this subject by the intricate craftsmanship in the armor's fine detail. I often explore detail, but this drawing proved to be one of my most challenging. Working from a photograph, I began by simplifying my subject into loose, simple shapes. Next, I applied values, working from dark to light. I continued to adjust the values and then proceeded into smaller sections, rendering details like surface texture. Lastly, I eliminated pencil strokes, softened edges and brightened highlights.



UNHARMED
Omar Rodriguez . Charcoal . 12" × 9" (30cm × 23cm)



WOMAN
Wanda Gringhuis Anderson . Charcoal and ink . 21" × 28" (53cm × 71cm)



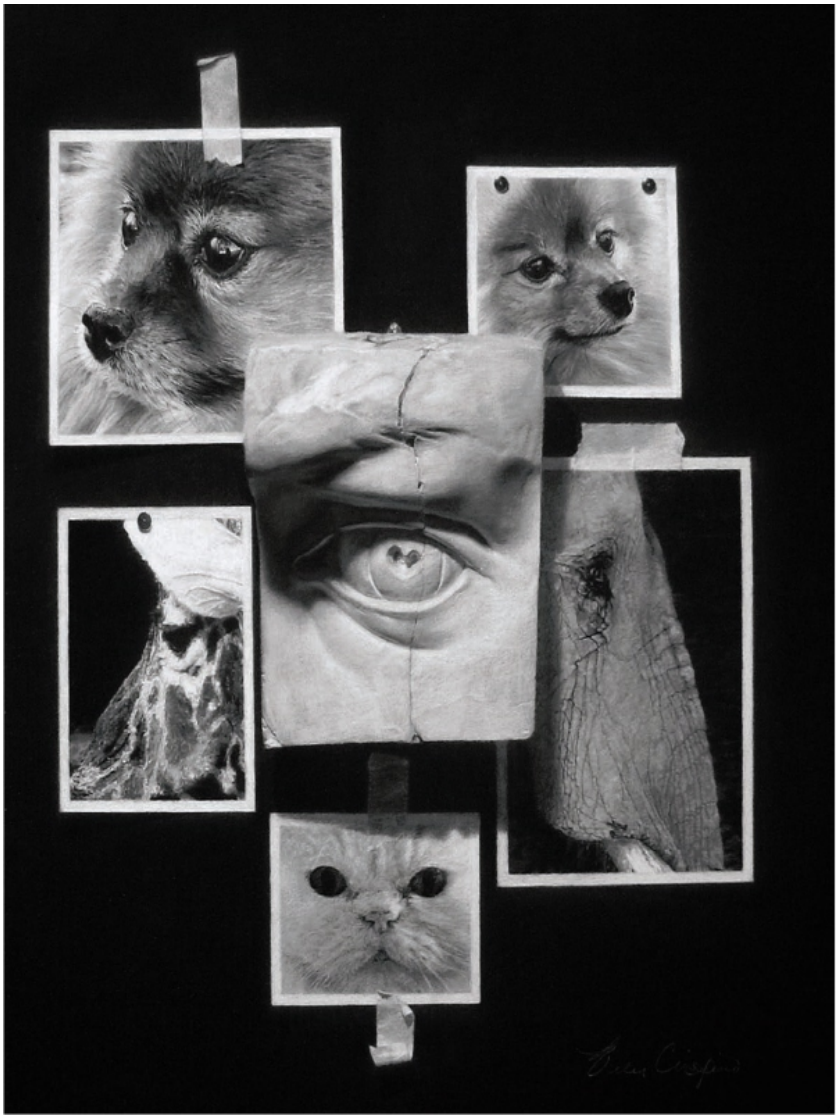
WINTER POND
Wanda Gringhuis Anderson . Charcoal and ink . 21" × 28" (53cm × 71cm)

Don't Try This Indoors
Working outside, I made several quick, wide gestural marks with water on my dry paper for the start of Woman. These wet areas will remain white. Then I thickly dusted pure charcoal powder onto my paper, immediately throwing a bucket of water at the piece with force. This imbeds the charcoal and creates many explosive organic marks. When the surface is dry, it must be sprayed with a workable fixative. At this point, I brought out shapes with a variety of black pencils and a kneaded eraser. A friend saw the drawing and said the white marks mean "woman" in Japanese! The red stamp is my name. I had the stamp carved in China while traveling there. Winter Pond also began outdoors with the pouring technique mentioned above. While still wet, I sprinkled on Dr. Ph. Martin's Iridescent Saffron Yellow ink and let it run. In the studio, I began to see rocks and driftwood and developed the drawing into a Michigan winter pond.

Simple and Direct
The three pears in this drawing were originally intended to play supporting roles in a larger still life. As I juggled, rearranged and eliminated ingredients during the set-up phase, it became obvious that the pears should stand alone. I began drawing with charcoal on steel gray Canson paper. I kept my pastel strokes loose and rhythmic, working all around the forms with subtle color changes to individualize each pear. The background was laid in with choppy strokes to invigorate the surface and integrate it with the handling of the fruit. The resulting work serves as a useful reminder for me not to underestimate the power of a simple and direct approach.

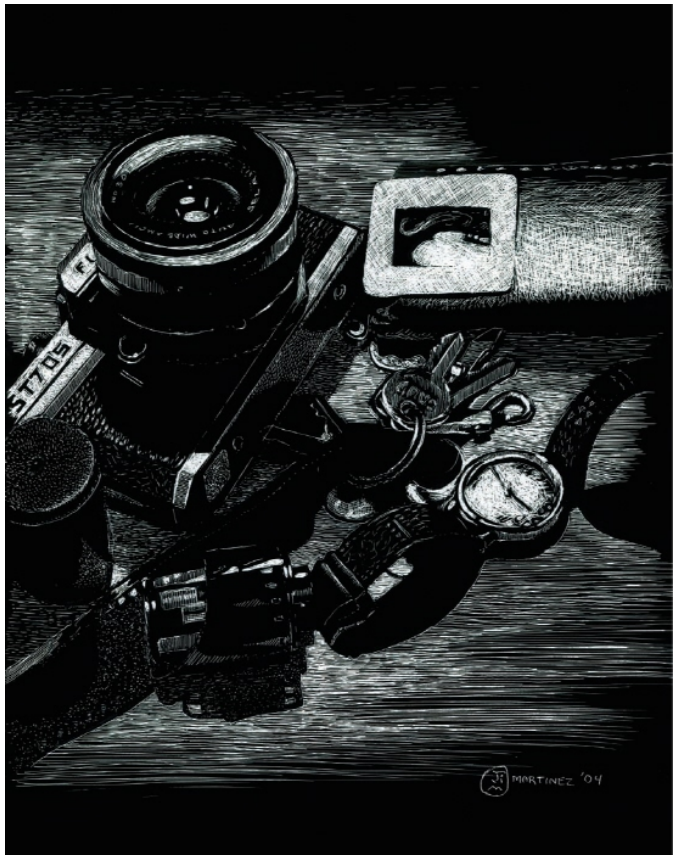


THREE PEARS
Mary Ann Henderson . Charcoal with pastel . 8" × 14" (20cm × 36cm)



WINDOWS OF THE SOUL
Helen Crispino . Charcoal . 22" × 18" (56cm × 46cm)

Dual Reference Sources
This drawing was done from both life and photography. I began with a very light, angular charcoal drawing. This drawing was then refined with more attention placed on contours and the plotting of shadow pattern. Working from large to small and shadow to light, I continued to implement values, layering evenly, until the shapes and values revealed the level of form I wished to portray. As an aspiring animal artist, I realize that a good deal of my reference material will come from photographs. However, this particular drawing was a great exercise in the merging of dual reference sources, balancing lifework and photography to achieve the most realistic effect.



JIM'S DESK
Jim Martinez . Scratchboard . 12" × 9" (30cm × 23cm)

Full-Spectrum Values

Scratchboard was the perfect medium for this still life, as it provided the opportunity for the full spectrum of shading values. The high contrast of the lamp light reflecting off the metal and glass and the pitch-black background allowed me to have fun using the textures of the objects to fill the "in between" values. After arranging the objects (trying to retain the random-clutter look), I photographed the scene with my digital camera, uploaded it to my computer, increased the contrast a little with Corel Paint Shop Pro, then printed a photo to work from. I used a craft knife and a scratchboard tool to apply some basic "shading" techniques to bring light and texture to the objects. It was an interesting twist on some basic shading skills: Working from dark to light offers a new outlook.



51 ON 31
Steve Clay . Graphite . 24" × 16" (61cm × 41cm)

No Rubbing Compound
Working from a photograph, I used a grid to ensure proper placement of the subject in 51 on 31. I like to build my drawings in layers, using softer degree pencils from 5H to 9B. Drawing in layers makes pencil-only blending easier, so I can avoid using fingers, stumps or other tools to blend. I used a flat watercolor brush to blend the shadow on the hood of the car. Most of my drawings are from photographs, mainly because of time. It took me approximately seventy hours to complete this drawing. Shadows on photographs appear darker than they actually are, so I take this into account and try to lighten them up a bit

and give them more depth.



MACHINERY I
Leah F. Waichulis . Charcoal and pastel . 9" × 8" (23cm × 20cm)

Weathered Character

I love to focus on narrative scenes, taking inspiration from interesting abandoned buildings and other man-made objects near my hometown. I strive for my work to be personal and identifiable by showing the impact of human life through the character and history of the weathered settings left behind. Working from a photograph, I made a simple graphite line drawing on toned paper. Next, I focused on the basic patterns of light and dark. I blocked in approximate values with charcoal, and I slowly added layers of subtle color with pastel. When every section of the drawing had reached the consistency I wanted, I refined the piece with small adjustments like brightening highlights and adding

accents.

the figure

CHAPTER 4

Spontaneous Energy

My figure drawings are fast and spontaneous. My favorite models bring energy and creativity to their poses that I can translate into my artwork. My medium of choice is Conté, Conté pencils and charcoal. I generally start by making some quick back-and-forth energetic marks on the paper. These marks give me a sense of how the drawing will fill the space. Once this is established, I block in my light areas with white pastel. To refine the drawing, I use Conté pastel pencils. These pencils are useful for creating details around the head and hands. The poses last around twenty minutes. In this time frame, a model can hold an interesting position, which keeps the drawing lively.



MERAVE
Lucille Rella . Conté with white pastel . 18" × 24" (46cm × 61cm)



FIGURE IN MOTION
Lucille Rella . Charcoal, Conté, Conté pencil and white pastel . 24" × 18" (61cm × 46cm)



SEATED NUDE BACK STUDY
Annette Smith . Charcoal and Conté . 24" × 18" (61cm × 46cm)

Gesture Drawings

Reclining Nude and Seated Nude Back Study are twenty-minute gesture drawings from life. I begin gestures with a loose charcoal line sketch to determine placement of spine, shoulders, hips and movement. Then I do some quick comparative measuring to check

size and shape relationships. When satisfied with the loose sketch, I reinforce lines indicating bony landmarks, joints and weight-bearing parts of the body. Using the side of the Conté, I model the form looking for mass, volume and light. I finalize the sketch with a no. 6 charcoal to further emphasize body weight and the parts of the figure closest to me in space. Life drawing forces an artist to think in the moment and quickly capture the pose without second guessing.



RECLINING NUDE
Annette Smith . Charcoal and Conté . 18" × 24" (46cm × 61cm)



DREAMLAND
Diane E. Leifheit . Charcoal and charcoal pencil . 14" × 24" (36cm × 61cm)

The Last Pose
I have facilitated life-drawing sessions for over ten years in a community environment

that attracts artists of all levels and ages. Each session begins with ten one-minute warm-up poses and works up to the last half-hour pose. I start drawings like Dreamland by looking for the shapes and forms of dark and light. I place swaths of vine charcoal in a general manner to block in those shapes. I soften some edges and define others, going back and forth with a kneaded eraser to pick up light, and the charcoal pencil to confirm edges and place contours. This model is notorious for looking forward to the last pose to snooze, hence the title.

An Ethereal Quality

Passion began as a cartoon for a watercolor painting. In most cases, these cartoons are left as line drawings and stored away after they are transferred to my watercolor paper. Since Passion has yet to be realized as a full painting, I decided to take the original line drawing to a more finished state. Using powdered graphite, denatured alcohol and watercolor brushes of various sizes, I began by establishing my light and dark values. I then proceeded by toning the paper with a watercolor wash of Raw Umber. Toning the paper at this stage will soften the drawing, giving it an ethereal quality. To complete the drawing, I fully rendered the figure using a range of pencils from 4H to 4B, a no.1 Nero pencil for my darkest darks and white charcoal for my lights.

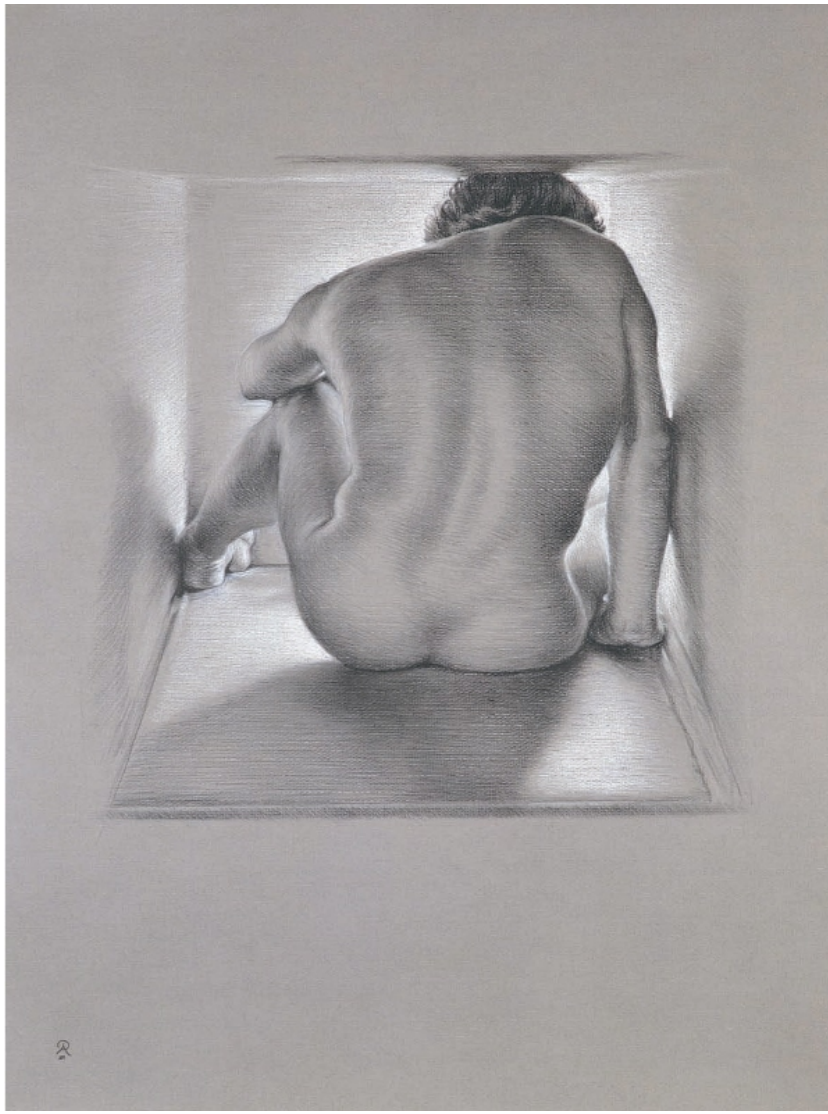


PASSION

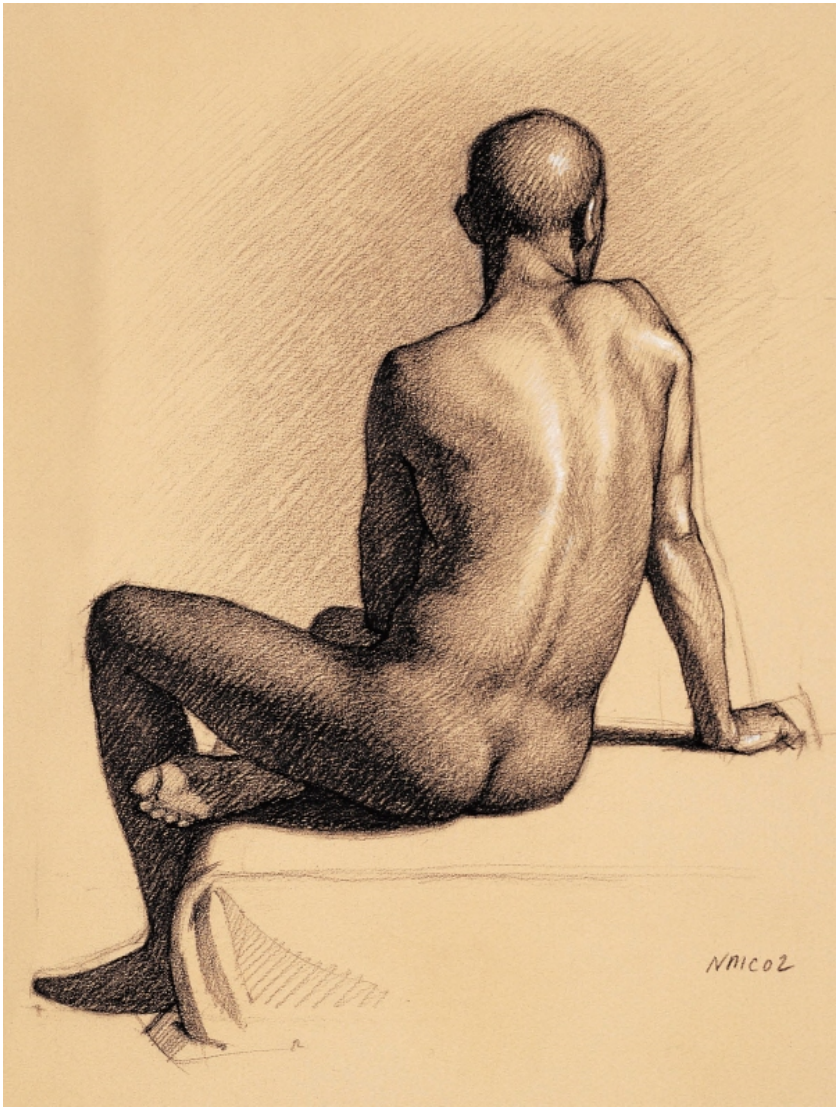
Paul W. McCormack . Graphite and white charcoal with watercolor wash . 36" × 26" (91cm × 66cm)

Synergy With Model

Drawing the human figure from life is my passion. Synergy with the model is crucial to creating artwork with emotional resonance. I drew several sketches before deciding that this composition best represents the feelings of melancholy and impending loss that I wanted to convey. For the finished drawing, I used toned paper, building up the dark and light values very slowly with cross-contour lines. The drawing took forty hours to complete and is a memorial to the model, Randy Braswell, and the friendship we developed in our year and a half of working together.



THIS MEMORY OF OURS
Rob Anderson . Black and white charcoal . 32" × 22" (81cm × 56cm)



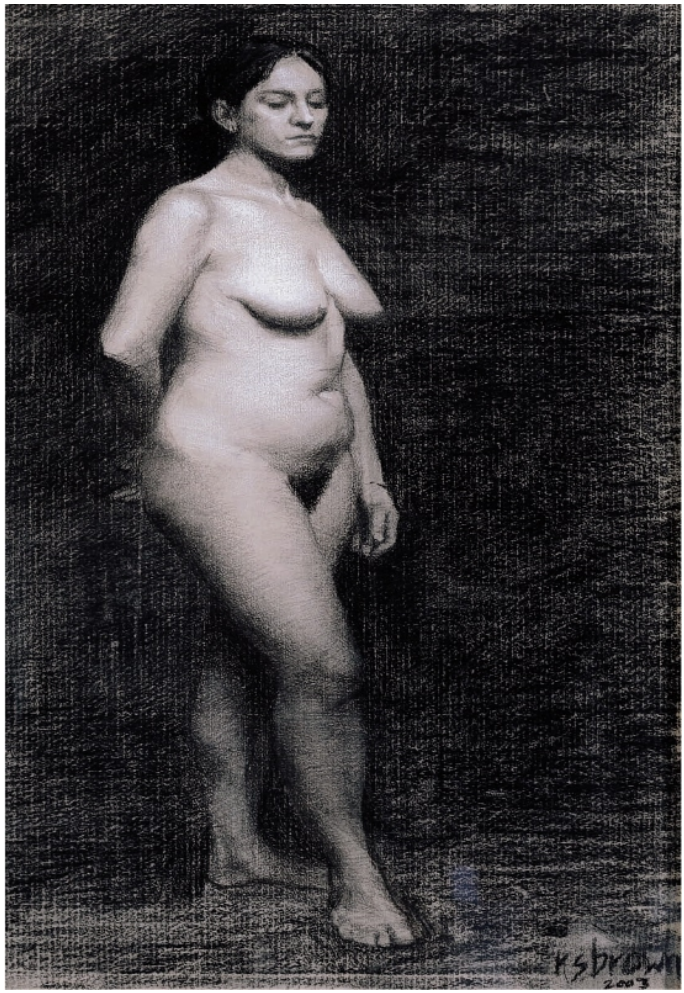
KEVIN SEATED
Neilson Carlin . Charcoal . 13" × 10" (33cm × 25cm)



EXPULSION
Neilson Carlin . Charcoal . 14" × 20" (36cm × 51cm)

Action and Form Realized

These realized figure drawings are preparatory works for paintings. Each drawing is brought to completion from both life and memory. Every successful figure drawing must incorporate two elements: action and form. Action addresses the relationship of the volumes of the body, and form addresses the superficial material that binds the volumes together. Starting with a mannequin figure, I secure the proportions, the actions of the trunk and relevant bony landmarks. This stage takes the greatest amount of consideration. Like the foundation of a house, it sets the stage for all subsequent determinations. Once the primary structure (bone structure) is established, I develop the superficial structures (morphology), resolving both exterior and interior linear boundaries. When these are secured, I move into a mass application, combining hatching, graining and stumping to model the form.



STANDING NUDE
Ryan S. Brown . Charcoal and white chalk . 28" × 16" (71cm × 41cm)

Accuracy and Light
I used the sight-size method, starting by building an envelope around the entire figure with just a few lines. After laying in and refining the envelope, I started carving out the contour of the figure, getting more and more specific until it was well defined. I then began to define the separation between light and dark on the interior of the figure. Working back and forth, I filled in the background and the dark shapes in the figure, the background value being slightly darker. The drawing evolved all at once and took four three-hour sessions to complete. In this very straight-forward figure drawing, the aim was to capture all aspects of the model as accurately as possible, giving priority to the light.

Anatomical Knowledge Helps
This drawing was done from a combination of references. I initially drew from life but redid the drawing again later and added the drapery. I began the drawing with straight structural lines to define the contours and major directional thrusts, such as the

inclination of the vertebral column, the tilt of the shoulders and the tilt of the pelvis. After delineating important skeletal and muscular forms, I began to mass in the major structural planes of light and shadow with both white and black, allowing the gray tone of the paper to function as a middle value. It's important to control the edges of the light and shadow values. I am privileged to teach anatomy and drawing at the Academy of Art University in San Francisco, where I draw regularly from models. I have found anatomical knowledge to be crucial in working with the figure.



BACK STUDY
Douglas Malone . Colored pencil . 25" × 19" (64cm × 48cm)

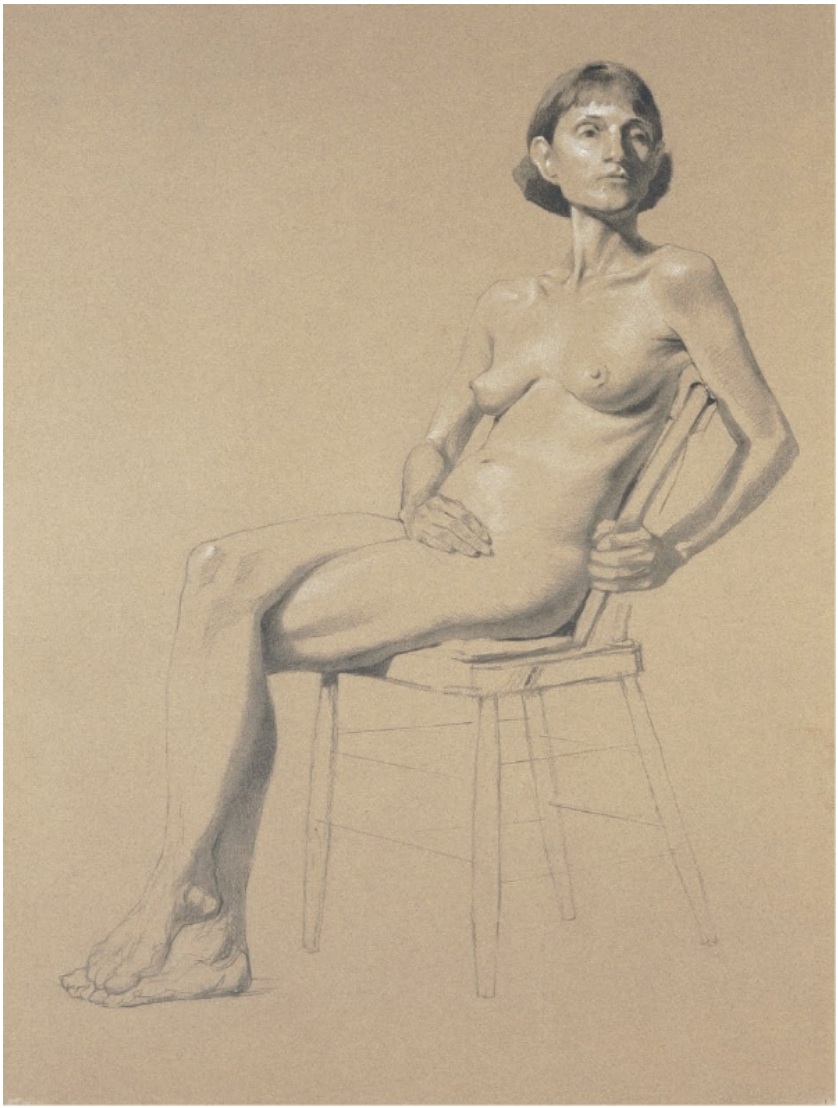


SISTER MOON RISING
Bryce Cameron Liston . Charcoal with white chalk . 19" × 25" (48cm × 64cm)

Two-Figure Compositions
Awakening the Muse was done from life, with one model posing for both figures. My process started with a concept. Then I began to do small preliminary life sketches, working each figure separately. Since I used just one model, the trick was to determine where the lower figure is resting her arm and head on the other. As I began the final drawing on gray-green toned paper, I used these preliminary sketches in placing the figures. While working with the live model, I used mannequin forms to represent the other figure and to provide support for the lower figure. The drawing was then completed using my photographic reference. I used the same basic technique for Sister Moon Rising. In this case I had both models in the studio at the same time and worked from life on both figures more extensively (the poses were easier to hold for longer time periods). The concept for this drawing came from the idea of an eclipse. The female representation is in a position to eclipse the male. As the drawing progressed, I focused more on the idea of having a rising moon in the background, solving the lighting question. The two figures still represent celestial bodies, but a certain mystery is left for the viewer to ponder.



AWAKENING THE MUSE
Bryce Cameron Liston . Charcoal with white chalk . 22" × 16" (56cm × 41cm)



DRAWING OF KEPHREN
Jeffrey D. Hargreaves . Black and white charcoal . 25½ " × 19½ " (65cm × 50cm)

Drawing Figures Develops Skills
Using methods I learned at the Kewaunee Academy of Fine Art, I start with the largest and simplest shapes, making sure they're correct. Working from large to small, I'm continually changing and refining the drawing as I go; details are last. Figure drawing from life is an essential way to maintain and develop drawing skills for painting and requires no other tools than a piece of charcoal and a blank sheet of paper.



SEATED NUDE
Paul R. Alexander . Felt-tip pen . 15" × 17" (38cm × 43cm)

Challenge of Gesture Drawing
An extended block of gesture drawing jump-starts my creative energy, and I love the challenge it involves when the model takes energetic, sometimes balletic, hard-to-hold poses, one right after the other. (See also page 35.)

Drawing It Right the First Time
As a working illustrator in those golden years, B.C. (before computers), I always lived in or near large cities where drawing groups frequently got together to draw from a live model. This drawing was the result of a typical fifteen- or twenty-minute pose and was drawn directly with a black felt-tip marker on bond paper. As this approach permits no preliminaries or corrections, it can result in a disappointingly high failure rate, but it gives a very high level of satisfaction on those occasions when you do manage to pull it off.



BALLERINA I
Marti Fast . Ink . 24" × 18" (61cm × 46cm)



72

NUDE FEMALE #1

Fred E. Salmon, Jr. . Charcoal . 17" × 12" (43cm × 30cm)



FEMALE NUDE #6
Fred E. Salmon, Jr. . Charcoal . 16" × 11" (41cm × 28cm)

Figure Gesture Drawing
My two-minute drawings are done from life with quickness in mind. I start by drawing the head and observe how the torso and arms are aligned in relation to the head. I use blind contour lines to define the torso's outer boundaries, and to indicate the spine and small muscle groups to give gesture to the trunk. Blind contour lines are executed with sensitivity by varying the pressure and speed on the drawing implement. Because of the time constraints, details are sacrificed for gesture and harmony.

Charcoal Techniques for Figure Drawing
This one is a twenty-minute drawing. I broke off a piece of the cylindrical charcoal stick

about . -inch (10mm) long, and used its long side to mass in the shadows and its sharp edges to draw lines. In places where there are no lines but the edges are sharp, I dragged the corner edge of the charcoal resting flat on the paper to produce a tone with a hard edge (left armpit to elbow). Another variation is lifting the charcoal gradually as the stroke is made (right forearm wrist to inside elbow). Soft, blurred lines were made by holding the piece flat on its side and dragging it along its axis (right outer thigh).



NUDE MALE #3
Fred E. Salmon, Jr. . Charcoal . 131.2" × 11" (34cm × 28cm)



NUDE FEMALE #4
Fred E. Salmon, Jr. . Charcoal . 11" × 14" (28cm × 36cm)

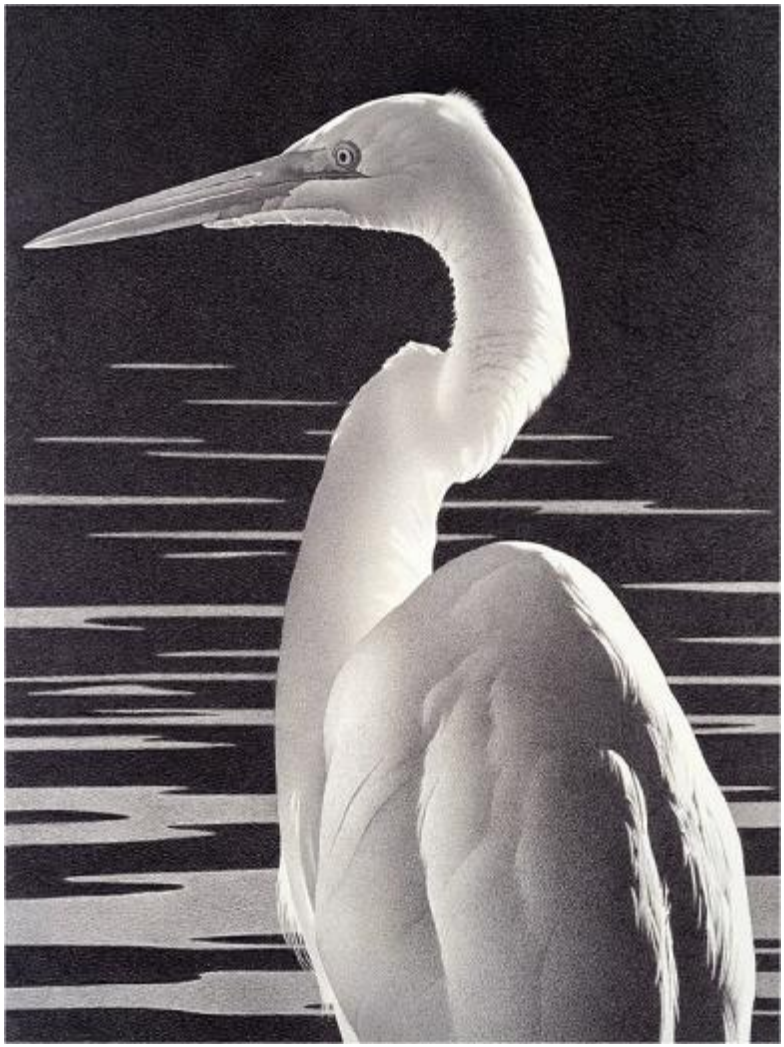
animals

CHAPTER 5



BIRD WITH A BROKEN WING
Barbara Banthien . Graphite . 7" × 11" (18cm × 28cm)

Drawing Elusive Birds
The primary focus of my art over the last ten years has been birds—flying, perching, preening. Because of their elusive nature and my love of detail, I take many, many photographs. I work with graphite pencils, slowly building up tone with small, back-and-forth strokes of the sharpened point. I use a range of pencils with varying hardness, from 6B to HB to H. I often go to wildlife rehabilitation centers where I can study the birds up close. Bird with a Broken Wing, a kestrel, lived in a center here in Marin. It had been shot in the wing with a pellet gun and was unable to fly, but it lived on for many years there. The great egret in Twilight was a free bird, waiting for breakfast at a local bait shop where many birds get handouts.



TWILIGHT
Barbara Banthien . Graphite . 17" × 13" (43cm × 33cm)



BACK FROM THE MUDBATHS
Debby Thomas . Colored pencil . 12" × 19" (30cm × 48cm)

Capturing Essential Character
Fascinated with animal behavior, I try to capture the essential character of my subjects as well as the emotional response of the moment. I look for and take photographs of these moments when traveling on location. I take extra photos for reference since those instances are often fleeting. When I start drawing, I often do a detailed sketch in colored pencil before adding many layers of color from light to dark. The strokes follow the hair growth or skin texture of the animal. Other areas of the drawing are applied in small circular strokes. In Tiger Portrait, after I had completely covered the white paper, I scratched out the whiskers and white hair accents with a craft knife. Back from the Mudbaths started with toned paper, which I layered with various browns and grays to represent this Botswanan family group, their bodies coated in the soothing mud. I wanted to catch the contented expressions of the group and the strong body language of the matriarch warning us to keep our distance.

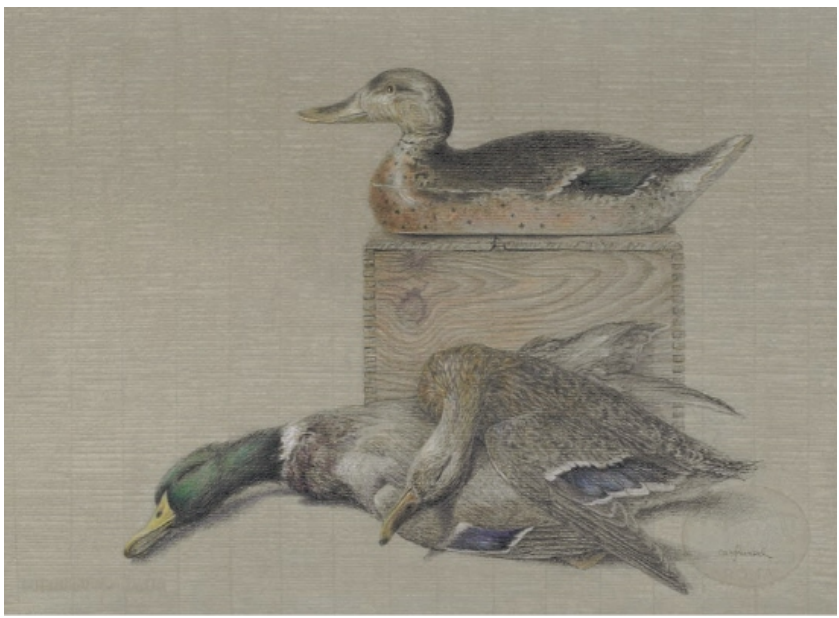


TIGER PORTRAIT
Debby Thomas . Colored pencil . 10" × 8" (25cm × 20cm)



EYE OF THE BEHOLDER—WHITE PELICAN
Jerri Kuehn . Graphite . 4¾ " × 11¼ " (12cm × 29cm)

Crop in Close
While researching at a zoo, I came across a pair of one-winged white pelicans. I like to crop in close for intimacy and textural detail. I begin with the eyes—the “windows” that give life to a portrait. They also contain the darkest dark and the highlight, setting the tone for the rest of the drawing. I employ a range of graphite pencils, blending with cotton swabs, fingers, tortillons, erasers—whatever works!



DAWN’S DOUBLE

Cary Hunkel . Charcoal and colored pencil . 18" × 25" (46cm × 64cm)

Color Added Last
I arranged this still life in my studio, using light to enhance the highlights and shadows. I use a light touch with a 2B charcoal pencil to block in the forms. I gradually develop the values with charcoal for darks and a white caulk pencil for highlights. I work on high-quality paper because the tooth takes the charcoal well, but it still allows for some removal with a kneaded eraser. Because the colored pencil marks are not easily removed, color is added last. By allowing parts of the paper to show, the figure seems to emerge from the ground.



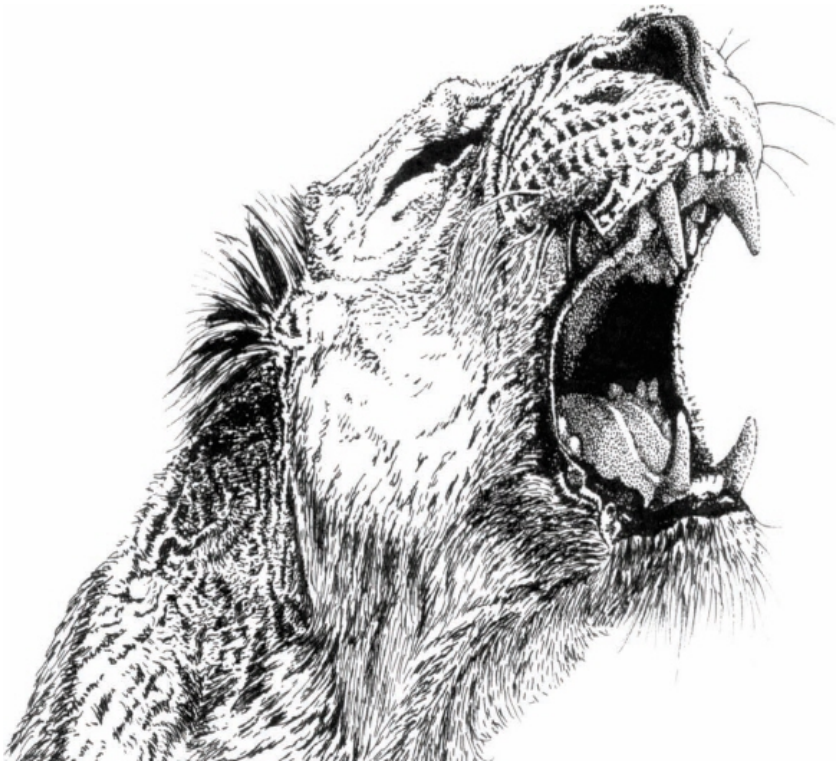
DRAFT HORSES—STUDY
Olivia (Livvy) Schemanski . Pen and ink . 6½ " × 9." (17cm × 24cm)

Study in Old Master Technique
Draft Horses—Study was a study of technique. I had the privilege of purchasing an original 1639 Rembrandt intaglio print, and I became fascinated with his use of delicate line and simple composition. After careful study of his technique, I applied the combination of traditional hatch and free-flowing scribbles shown here. Hatching the horses helps create volume and form, while scribbles in the supporting landscape maintain a sense of freedom and movement. The ultra-fine pen tip imitates the single-stroke style of copperplate intaglio. My reference was a family photo taken in the 1930s. Just as Rembrandt chose to render working people and everyday life, I decided to depict these horses because they express the solidity and calmness of the working class.



EYE ON THE KILL
Mike Todoroff . Oil . 16" × 20" (41cm × 51cm)

Keep Your Old Sketchbooks
Drawing from life is essential. Eye on the Kill was created after going through an old sketchbook and finding numerous drawings of a “pet crow” who often modeled for me. That was over twenty years ago, but many of those drawings are still as fresh today as when I first did them, and they are still an important source of reference and inspiration.



ROARING LIONESS
Jim Marshall . Ink . 3 ¾ " × 5 ." (10cm × 14cm)

Watercolor Can Enhance Ink

Using my own photographs as well as others I have collected, I search for poses that show a unique characteristic of an animal. I often use several reference photos. I draw on smooth bristol paper using Rapidograph pens with 0, 00 and 000 size points. I occasionally use watercolor to enhance the ink drawing, but I first make sure the ink drawing can stand on its own merit. On Least Chipmunk, after applying a watercolor wash on the chipmunk and the rocky surface, I used a stiff bristle brush to spatter watercolor overall. To keep the spatter from getting on the chipmunk, I made a copy of the drawing, cut out a silhouette of the chipmunk and placed it over the figure before I applied the spattering.



LEAST CHIPMUNK
Jim Marshall . Ink and watercolor . 6¼ " × 7¾ " (16cm × 20cm)

Finding a Lovely Lizard
Seeing this lizard sunning on a rock in our yard, I grabbed my camera. Not wanting to startle him away, I used my zoom to take the photo. I went closer; he stayed. I took several pictures, getting closer each time, before he ran off. These photos gave me plenty of ideas for my work. I started my drawing lightly using an HB drafting pencil to get the proportions. The Rapidograph 3x0 (.25) is my favorite pen for fine detail and adding shadow. I used black ink on the lizard and sepia for the rock. I carefully used a kneaded eraser to remove any pencil lines. Because the collared lizard is so colorful, I gradually built up color using my Pelikan pan set and Winsor & Newton series 7 no. 1 brush. I vignetted the bottom so that the viewer's eye is not drawn off the page.



LIZZIE
Rose Nordenberg . Pen and ink with watercolor . 11" × 14" (28cm × 36cm)



EAGLE OWL STUDY
Arnold Nogy . Charcoal, Conté and pastel . 15¾ " × 11½ " (40cm × 29cm)

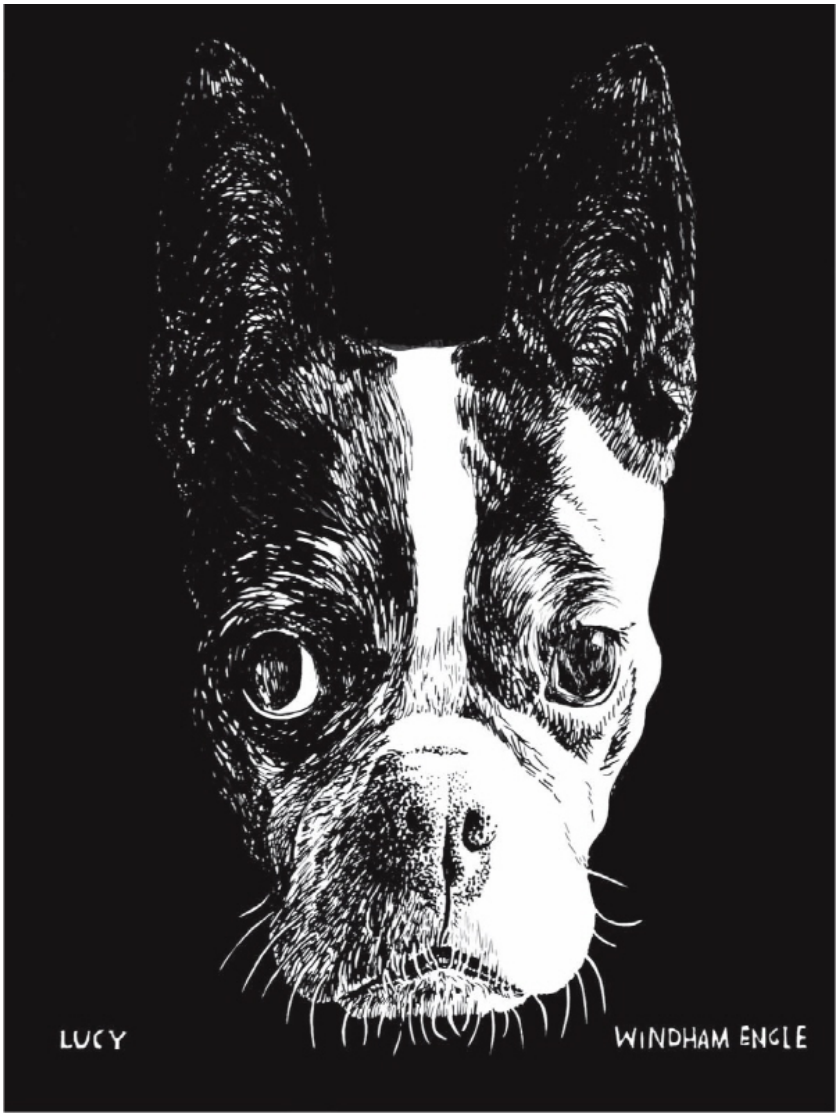
Creating a Finished Look

I started this drawing outdoors with a live eagle owl and then finished up the finer details from photos in the studio. I began sketching with charcoal on a dark gray pastel paper, adding three or four values of gray charcoal. I then decided to add some Conté colors because this species of owl has streaks of various umbers and sepias. Integrating the two types of media had the effect of producing a work with the appeal of a sketch, but with a more finished look. Since that early experiment, I have created over fifty pieces working with a similar method. When combining charcoal, Conté and sometimes pastel, the shadows, highlights and halftones go on directly. Because of this inherent speed, one can capture live models more easily. The result is a drawing that has a real sense of finish without losing the appealing look of a sketch.



MOOSE
Edward DuRose . Scratchboard . 12" × 15" (30cm × 38cm)

Strong Contrast With Scratchboard
Working from photos, I use a white clay-coated board, sketching out the composition with pencil. I lay in some tones with a pencil, allowing me to apply the black ink where I want to have tone. This tone can be crosshatched to create a midtone or solid black to give a strong contrast and add drama. In some instances, the drawing may have very little crosshatching and looks more like a traditional line drawing. The drawing can be reworked if I don't like how the tone, lines or composition are working. I scrape it away with a straight-edge razor and then reapply ink where it is needed.



LUCY
Bethany Windham Engle . Pen and ink . 9¼ " × 7½ " (23cm × 19cm)

Making Connections
All my animal portraits begin with observing and interacting with that particular subject. After taking many photographs, I complete the work in my studio. In Lucy, I wanted to express the residual anxiety of a rescued creature that had spent many years without a secure, permanent home. Painting and the intimacy of drawing give me a sense of being connected to the entire living world. Therefore, I choose to portray the beauty found in nature and in the most loving of creatures: the dog.

Try Out Lots of Ideas

Although I do a lot of plein air sketching and painting, these sketches were done back in my studio working from my digital photo reference in Adobe Photoshop. I am constantly looking for very subtle nuances of archetypal species— specific postures, expressions or behaviors to paint. Sketches like Ocelot take me about five minutes; I try lots of visual ideas out quickly to evaluate creative directions before committing them to a painting. I use the middle-value gray blend of the soft dark 9B graphite to simulate a watercolor wash. I rotate the graphite point from its flat surface to pointed and vary the pencil pressures to create thicker, heavier line work or thinner, lighter subtleties. In Orangutans, each drawing took about fifteen minutes. They were done in preparation for the grand opening poster I did for the new rainforest facility at the Cleveland Metroparks Zoo. I spent six weeks studying the behaviors of their resident orangutans, sketching and photographing them at the zoo. Then I did many more detailed drawings back in my studio, looking for just the right posture to paint. These were done on heavyweight translucent vellum using a 6B pencil, working on both sides of the vellum. This allows me to create subtleties on the backside that show through. With monkeys and apes, facial expressions are very important and must be considered and carefully developed before beginning to paint. I tried out nearly one hundred different postural designs before committing to the last one on the right for the final watercolor.



ORANGUTANS
David Rankin . Graphite . 9" × 18" (23cm × 46cm)



OCELOT
David Rankin . Graphite . 9" × 7" (23cm × 18cm)



OSTRICHES, CAPETOWN
Mary Pfi ster . Graphite . 20" × 16" (51cm × 41cm)

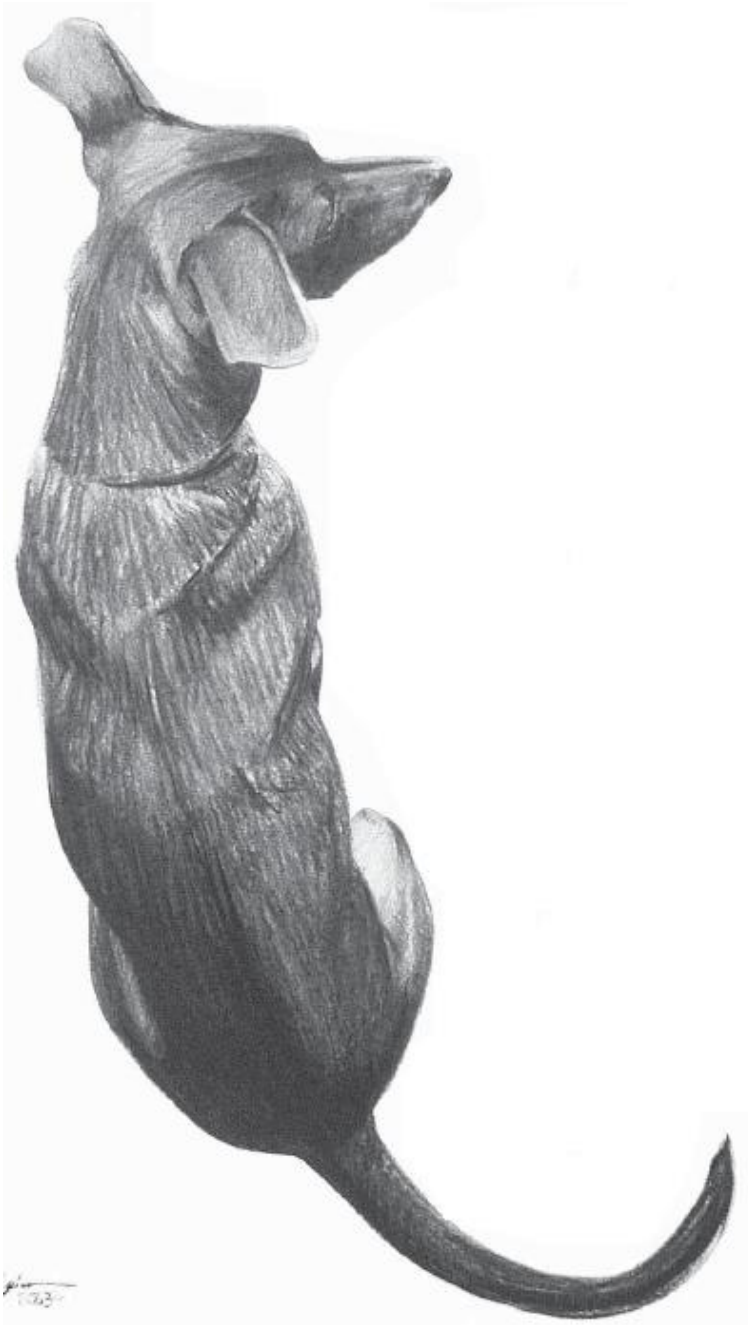
Create a Composite
This drawing is a vignette, a composite from several photographs and gesture sketches from life. The drawing technique was very simple. I used the same Venus 2B medium soft drawing pencil throughout, creating darker or lighter areas by increasing or decreasing pressure and by layering. I also used a kneaded eraser for pulling out highlights. I saw these wonderful birds on a recent once-in-a-lifetime trip to South Africa. I wanted to express their comical qualities, their beautiful softness of feather and their restless and curious nature through a composition of overlapping and intertwining poses.



FULL BELLY, TIME FOR A NAP
Richard Yandura . Pen and ink . 12" × 16" (30cm × 41cm)

Combine Pen Techniques

This drawing was created from a photograph I took while on a field trip to a local wildlife park. The tree is rendered using a stippling technique. This method enables values of gray to be used for the purpose of creating interest and depth, much like in a black-and-white photograph. I drew the hair using many pen strokes in the direction of the body's contours, giving form and texture to the squirrel. I also added just enough dots to the face, creating extra shading and form. The dots imply very short hairs on its face. The squirrel ate the food I provided but continued to run from tree to tree. After some time had passed, it settled on a low tree branch and began to fall asleep, thereby allowing me to get very close to take its picture.



ELEGANT BEAUTY Lisa Gleim-Jonas . Charcoal . 24" × 15" (61cm × 38cm)



ZOWIE
Lisa Gleim-Jonas . Charcoal . 22" × 24" (56cm × 61cm)

A Passion for Dogs

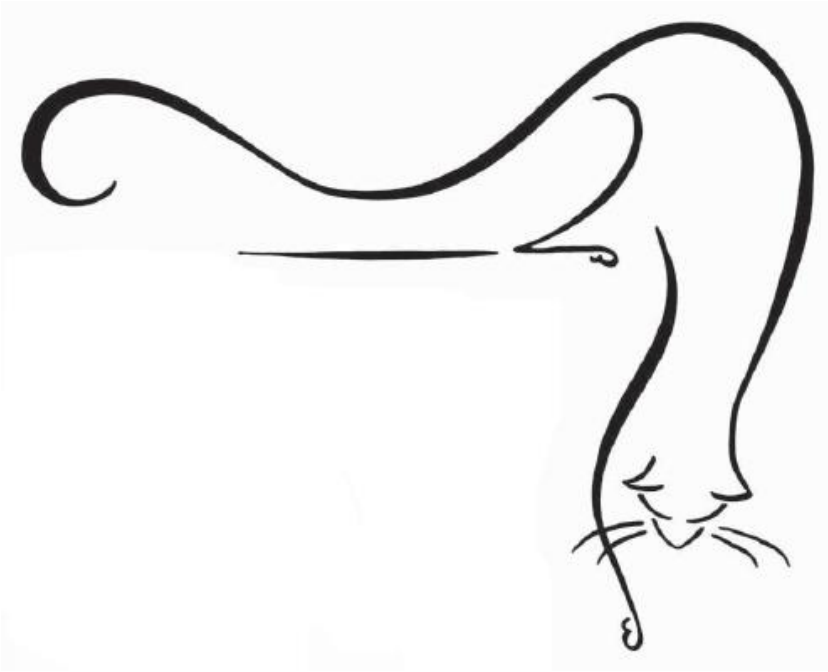
Drawing dogs lets me combine two of my greatest passions: art and animals. Each dog has its own unique personality—no two are ever alike! I pride myself on capturing the dog's personality and character in each portrait, and I believe there are two important steps in depicting them. First, I have to reveal the "special something" in each dog's body language. Second, and most important, is to accurately represent their eyes. The eyes tell their story, and the look in their eyes is what makes each dog different. It's important for me to meet the dog in person, so I work only from photographs I take in the dog's own environment. This lets me interact with them and see what makes them unique. I use vine charcoal because I can create a wide range of values by simply changing the amount of pressure. Since I want the dog to be the focus of the artwork, I rarely, if ever, create a background. By leaving the background blank, I allow the viewer to focus on what matters in the drawing—the dog.



PURRETH



STRETCHER



BACCHUS & THE BALL OF YARN



EROS & THE EMPTY BOWL



LAY

Finding the Essence of Gesture

Some of these drawings are from life and some from photographs; all were finished in the studio. I find that the initial gesture is key. A quick sketch captures the elegance and movement of the subject. From there, I go through a process of editing to reduce the image to its simplest form. Depending on the outcome of this process, the final illustration is created with either a pen or a brush using India ink. I've always loved gesture drawing, working with pen and ink and calligraphy. My original inspiration came from the antics of my tabby cat, Bacchus. Under low light, Bacchus absconded with my mother-in-law's ball of yarn. Rescuing the yarn, I realized the wonderful feline gestures that could be captured with simple, elegant calligraphic lines.

ANIMAL GESTURE DRAWINGS

E.C. (Lisa) Stewart . Pen and ink . 14" × 14" (36cm × 36cm)



ROOSTER



DRAGON



SCRATCHER



PARROT

Know Your Subjects Well

All my work starts in the field, and for these particular subjects, in the African Bush. Over a forty-year time span, I have visited numerous wildlife parks in Africa, where I have spent much time sketching, photographing, taking notes and visually studying the subjects. I do most of my drawing and painting in the studio from personal reference material. After arranging and rearranging objects and sketches until I feel satisfied with the composition, I draw, using H2 for the lightest gray to B9 for the deepest black. I also vary the pressure on the pencil for different values. I use bristol board and other fine papers. I sharpen pencils to a fine point and chisel point depending on the width of the stroke I require. I work from light to dark over the whole piece to establish the correct tonal value throughout.



A CAUTIOUS SIP
Dino Paravano . Graphite . 13" × 10" (33cm × 25cm)



MERRY-GO-ROUND, HORNBILLS
Dino Paravano . Graphite . 14" × 18" (36cm × 46cm)



GROOMING TIME IS OVER

Dino Paravano . Graphite . 8" × 11" (20cm × 28cm)



ADOPTION DOGS
Donna M. Krizek . Charcoal . 12" × 16" (30cm × 41cm)

Listen to Your Subject
I work from life, whether indoors or out. My subjects show me how they are to be portrayed—what is natural or typical and what is unique. This helps in two very important ways. First, I get to see the particular and recognizable features of an animal I'm painting. Second, when my subject returns to a favorite pose or activity again and again, I get to see it enough times to be able to create an accurate drawing of it. The technique used in all three pieces is that of mass and tone, rather than line and crosshatch. I used powdered charcoal, a sponge and chamois along with vine charcoal and kneaded eraser. Completed outdoors, under the dome of the sky, Charcoal Pearls and Peeps at the Watertank show patterns of strong illumination and shadow that tell the story better than line. A college alumnus expressed this idea well: "The edges become the thing."



PEEPS AT THE WATERTANK
Donna M. Krizek . Charcoal . 12" × 16" (30cm × 41cm)



CHARCOAL PEARLS
Donna M. Krizek . Charcoal . 18" × 24" (46cm × 61cm)

landscapes

CHAPTER 6



SUSANS
E. Michael Burrows . Graphite . 19" × 19"
(48cm × 48cm)

Drawing Nature's Complexity
Nature is complex and in constant flux. It is fervently my goal to portray "living" landscapes, and this necessitates my finding a visual equivalent for abundance and movement. My solution is to create works with great detail that are hyper-real. In my process, I place texture boards beneath my paper as I work. I have found the boards very effective in creating a more believable rendering of rock, water, all types of foliage, fur and more. I routinely employ embossing tools, cellophane tape and electric erasers to further enhance my realism. I work from my own photographs so that my work is site specific.



MOONRISE OVER CORDOVA
E. Michael Burrows . Graphite . 18" × 18" (46cm × 46cm)



SNOWCOUNTRY
Bernd Pöppelmann . Graphite . 12" × 15" (30cm × 38cm)

Winter Sketching
Because it was a cold day, I made some very quick detail sketches of this wintery field in addition to taking some detail photographs. This field is the home of partridges. In the studio, I developed the composition with some preliminary work. When my initial sketch was fully developed, I worked it out into this drawing. Later, I was able to use it for reference for a large oil painting with partridges.



THE PATH
Michele Amatrula . Graphite . 19" × 15" (48cm × 38cm)

Sunlight Breaking Through
While walking through a wooded path in the late afternoon, I was struck by the natural beauty of the sunlight breaking through the trees. I took many photos in addition to sketching the finer details of the scene to insure that I would have adequate reference upon returning to my studio. I used a wide variety of pencils as well as several sable brushes to create this piece. I also used both kneaded and electric erasers to pull out the lights. My desire was to reflect my deep emotional tie to the landscape.

Let Design Dictate
One day, while looking for a place to draw, I noticed how the sunlight was playing

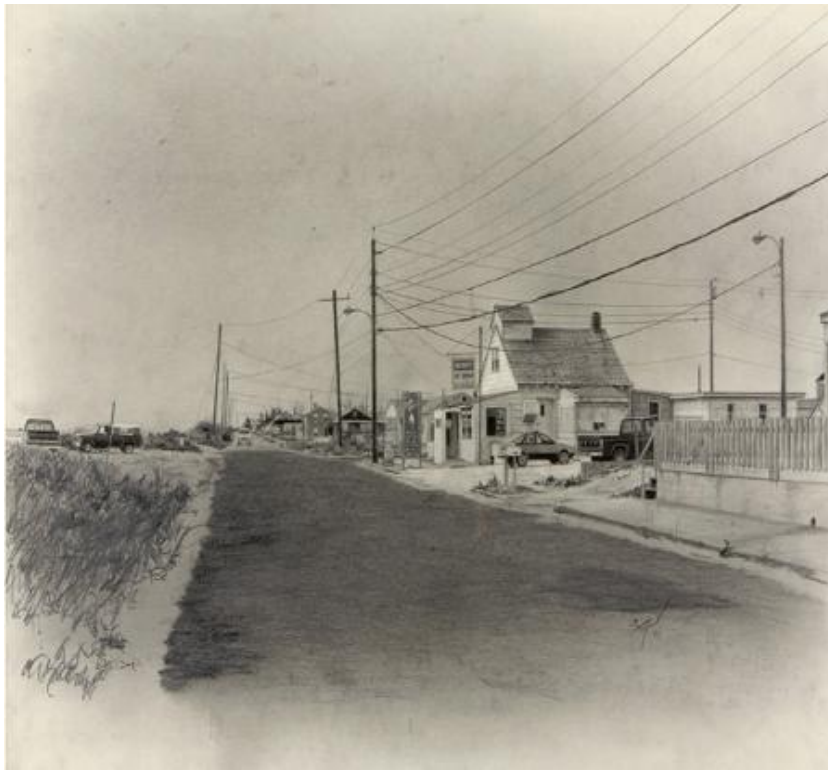
against a shale cliff. One tree was silhouetted against the shadows like a lone sentinel. I quickly drew what I saw in my sketchbook and did the finished drawing back in the studio. The subject became subordinate to the stronger elements of design, shape and color. I used compressed charcoal and pastel to get the velvety, rich darks, a stump for blending and a typing eraser to pick out fine highlights and details.



SUN LIT CLIFF
Edward Beyer . Charcoal and pastel . 19" × 29" (48cm × 74cm)

Drawing on Nostalgia

This studio drawing depicts a spot overlooking the Delaware Bay in the sleepy town of North Cape May, New Jersey. The little store with its parking lot of crushed clamshells sold everything from fishing equipment and bait to ice cream and Red Hot Dollars! From this angle, you could barely see the water. As a child, it made me feel as though I were at the edge of the Earth. I created the subtle feeling of light on the store by first going over both the entire sky and the background with a flat 4B graphite stick. I then blended those areas with balled-up, soft paper towels. I used pencils and graphite sticks in grades that ranged from B to 9B to complete the rest of the drawing. Some white areas on the signs in front of the store were done with Chinese white watercolor applied over the graphite.



THE LITTLE STORE

James Toogood . Graphite with Chinese white watercolor . 20" × 30" (51cm × 76cm)

An Array of Pen Techniques

This drawing is based on a photograph I took. I started by mapping out the location of the basic elements very lightly in pencil. I then came in with a Rapidograph technical pen and roughly sketched the basic tree and shrub shapes, horizon line and path using light dots. As I worked throughout the drawing, I used many types of pen strokes, including pointillism, parallel lines in varying lengths, crosshatching and a scribbling technique that suggests foliage. I used denser loops for distant foliage and looser loops for the fore- and midground wildflowers and field grasses. I used pointillism particularly in the sand path and to add grays to the light areas, and I used the parallel lines primarily for the short grasses on both sides of the path. Crosshatching is always useful for deepening the background foliage.



FORT HILL VISTA
Joyce Ewing . Technical pen and ink . 8½ " × 11½ " (22cm × 29cm)



SIMPLICITY
Ara Leites . Felt-tip pen and graphite . 7¾ " × 9½ " (20cm × 24cm)

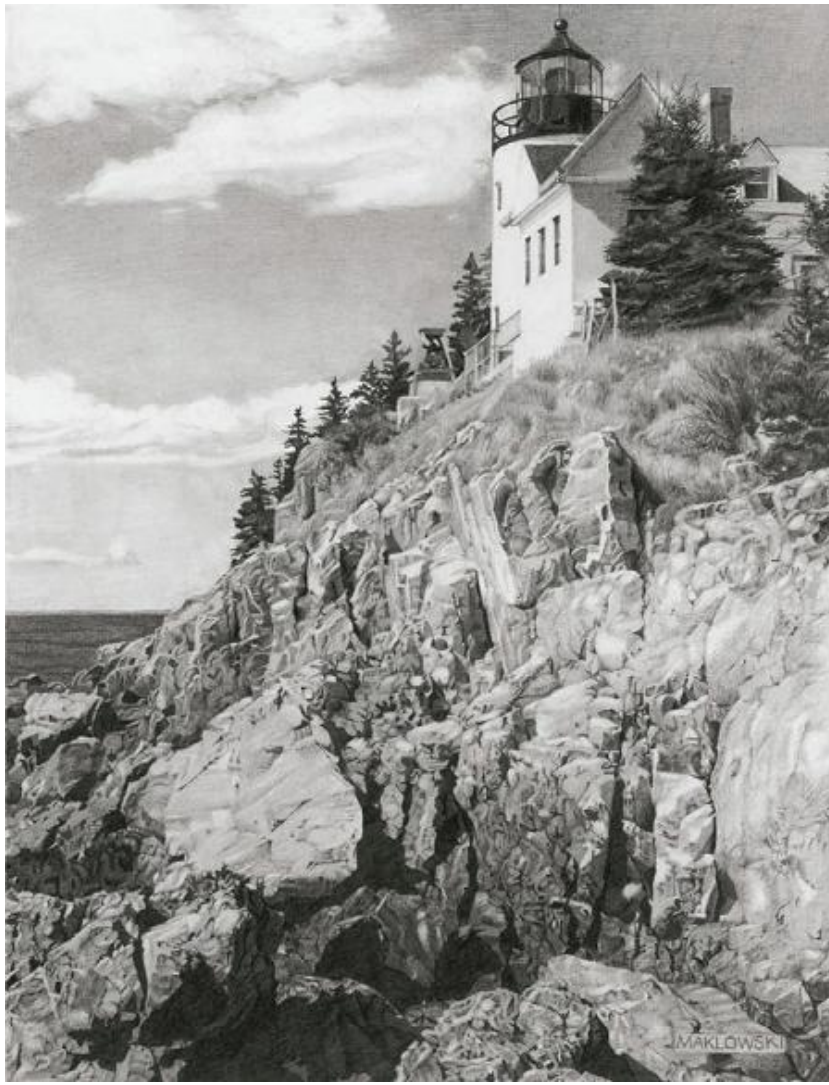
Remembering Woodcuts
This drawing was completed in the studio from remembered landscape images. I love looking at fourteenth- and fifteenth-century woodcuts, as well as drawings from the Impressionist and Post-Impressionist painters, especially Van Gogh. I was thinking about the line quality, the values created through linear techniques and aerial perspective. I used two values of fine, felt-tip markers (black and gray) and pencil lines for the clouds and tonal value of the sky as well as in some of the linear values of the fields. I like the smoothness and receptivity of oaktag paper for both ink and pencil because it doesn't smear. I have a supply of precut pieces, all the same size, for developing this form of landscape drawing; there are twelve in the series so far.

Imagine a Landscape
In my studio, I used a brush to paint some horizontal areas of the dry paper with India ink, straight from the bottle. I then cleaned my brush, and while the brush and ink were still wet, I allowed the ink to bleed into a variety of horizontal shapes in values of gray.

This resulted in an illusion of land formations. I then waited until it dried. Next, I painted some vertical shapes resembling trees that overlapped with some of the horizontal gray areas to create an illusion of space and distance. A few details were then added to achieve the final result. This was one of a series of imagined ink sketches I did to stimulate my creativity for new ideas that I could incorporate in future landscape paintings.



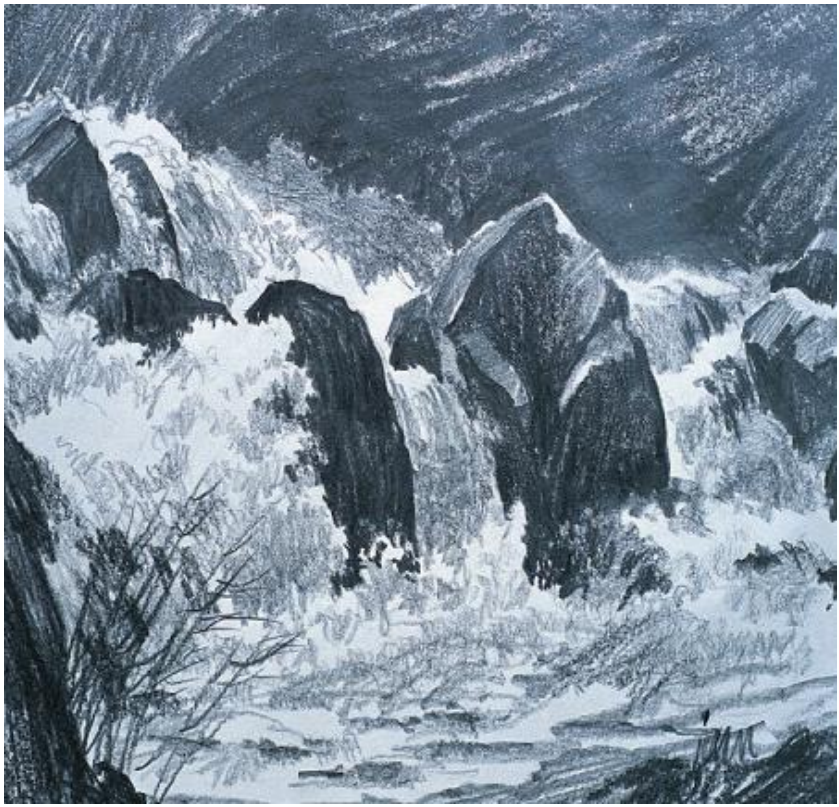
IMAGINARY LANDSCAPE
Sy Ellens . Ink . 12" × 18" (30cm × 46cm)



BASS HARBOR HEAD LIGHTHOUSE
Deborah Maklowski . Graphite . 11½ " x 9¼ " (29cm × 23cm)

Honoring a Vacation Place

I developed this drawing from a color photograph of the lighthouse at Bass Harbor, Maine, that I took while on vacation. I enlarged and transferred the image onto bristol board using a handmade acetate grid laid over the photo. I used light pressure with hard lead (6H) in a mechanical pencil to map the drawing onto the gridded paper. I then used softer lead (4B and 6B), a kneaded eraser and paper stumps to develop the details, establish a full range of values and vary the lost and found edges, creating the necessary sense of depth.



DARK ROCK ON THE YUBA RIVER
Juan Peña . Graphite . 11" × 14" (28cm × 36cm)

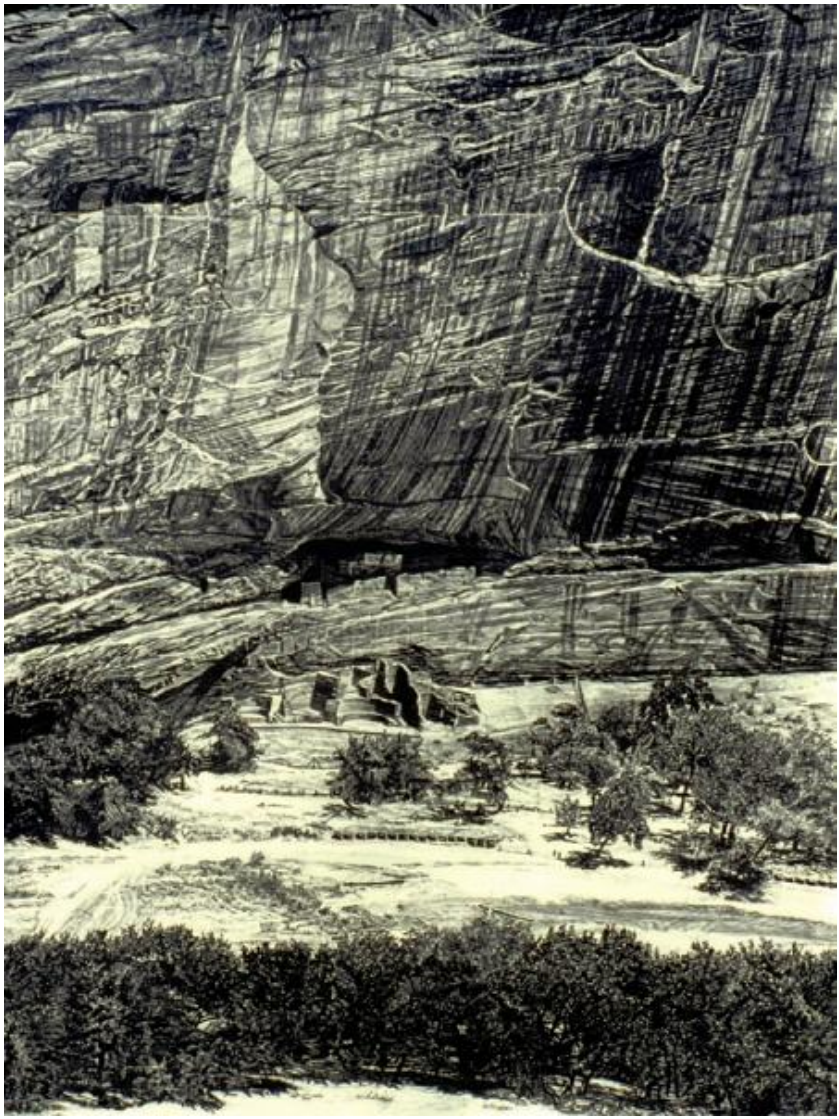
Drama of Nature Simplified
Dark Rock on the Yuba River was an on-location demonstration drawing for watercolor painting students. Each year, my students and I travel to a favorite painting site in the Sierra mountains to watch the river flow freely from nearby melting snow. The roar of the rapids entices us to this location. Hoping to catch the feeling of water churning and bouncing off rocks, we came across a bend in the river where the water had etched a dark recess into the solid rock. Desiring to emphasize the extreme contrast to my students, I proceeded to do a small, quick demonstration using 2B, 4B and 6B pencils. This drawing demonstrates that the drama in nature can be expressed in simple values.



SOLSTICE
Joe Lotz . Colored pencil with pastels
20" × 15" (51cm × 38cm)

Creating a Sense of Starkness

In rendering this wintry landscape, I used photos as my reference. I chose to work in gray scale for two reasons. First, I wanted to create a drawing that captured the drama of black-and-white photography. Second, I felt that the starkness and serenity of the snowy scene was appropriate for gray scale. To create the hazy background behind the trees, I rubbed in various gray pastels with a finger. Leaving the pastel unfixed, I then drew in the various trees, branches and grasses with cool gray and black colored pencils, following with white to highlight where snow would cling. I rendered the stream with cool gray pencils. I used a no. 2 pencil eraser to lift out some of the pastel in certain spots, giving the effect of leaves or clustered snow. The expanse of snow in the foreground is nothing more than the paper itself. I try to use the paper and negative space as an integral part of the value and composition in many of my gray scale pieces.

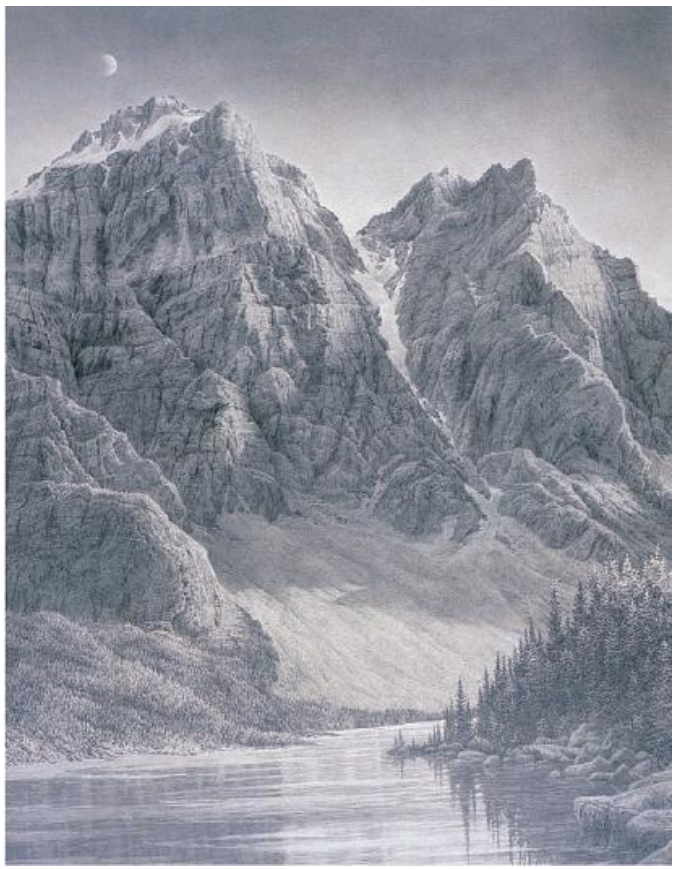


WHITE HOUSE RUINS
E. Michael Burrows . Graphite . 44" × 30" (112cm × 76cm)

Using Texture Boards
White House Ruins is my depiction of an Anasazi complex at Canyon de Chelly in Arizona. One of the ways in which I achieve visual complexity is by using texture boards, two-dimensional boards with a multitude of different textures on them. I place these boards under my paper as I draw. Any mark that I make with the pencil will then be greatly influenced by the type of texture beneath the paper. The process is basically a rubbing or frottage process, and a judicious selection of board allows me to imply great detail without being tedious about it.

Drawing “High”

This drawing was created in my studio from an on-site sketch and from my photographs. I always draw on a 4-ply acid-free illustration board. I like a bit of texture on the surface; it holds the detail well and allows a very nice flow for shading. I mostly work from top to bottom so as not to smudge the drawing. A quick thumbnail sketch is crucial, as it allows me to create the basic composition ahead of time. I use a variety of pencils ranging from 6B to 7H. I enjoy climbing in the mountains and always pack my supplies to do some high-elevation drawing.

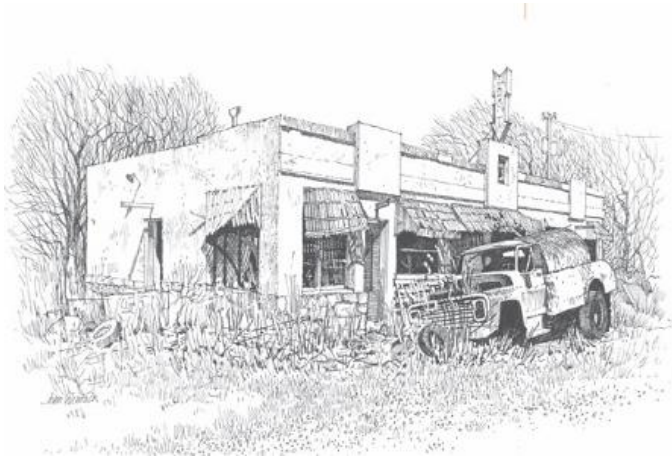


VERTICAL CADENCE
Pete Meehan . Graphite . 29" × 21" (74cm × 53cm)



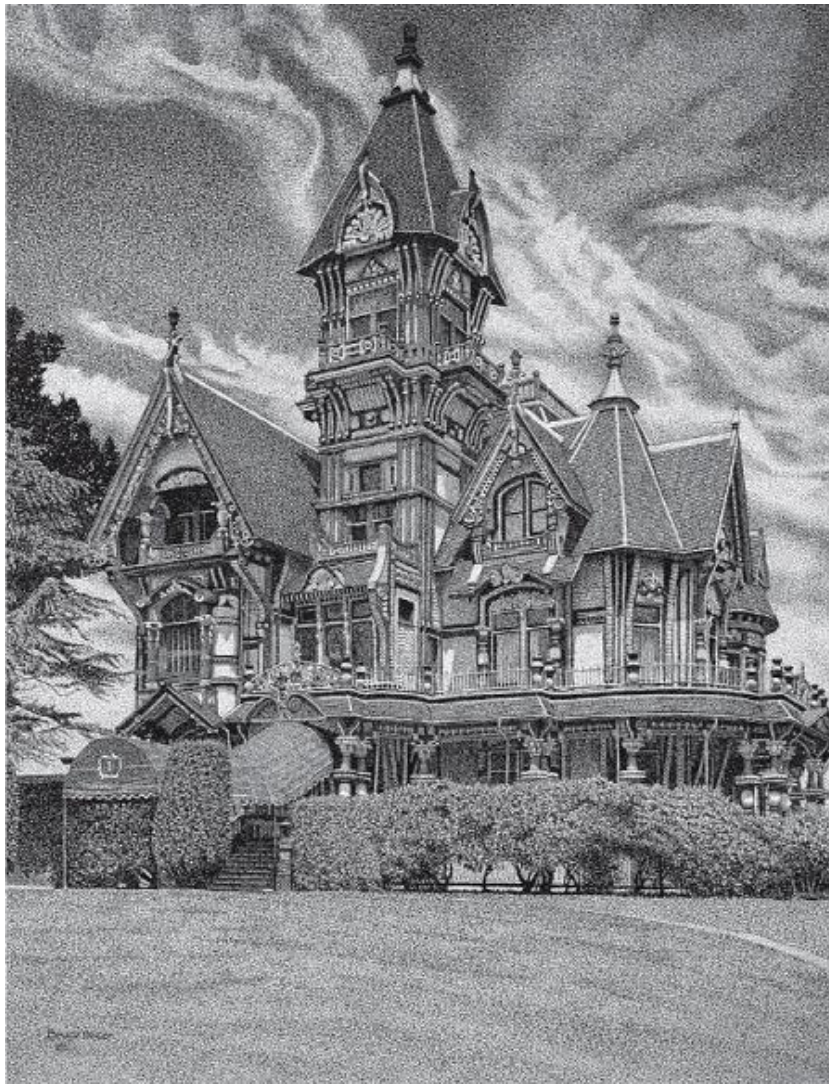
THE ROCK HOUSE
Perry Alley . Graphite . 6" × 12" (15cm × 30cm)

Preserving History
The Rock House was once a historic building between Hastings-on-Hudson and Yonkers, New York. It was later a restaurant that burned down. For this on-site sketch I used HB, 2B and 4B pencils on 2-ply bristol board. I am left-handed and sketch standing. I strive for spontaneity using definite strokes with broad arm movements.



HINTON JUNCTION
John Calvin Womack . Pen and ink . 8½ " × 11" (22cm × 28cm)

On Route 66
This scene was photographed from different angles using a digital camera. A final image was selected on my computer and saved as a gray-toned image. With the photograph as reference, the major shapes and some details were sketched in light pencil on the 100-lb. (210gsm) bristol board, then rendered in black ink using a Montblanc fountain pen with an extra fine gold-plated nib, purchased in the early 1980s. The drawing is from a series of 155 drawings illustrating scenes along Route 66 in Oklahoma.



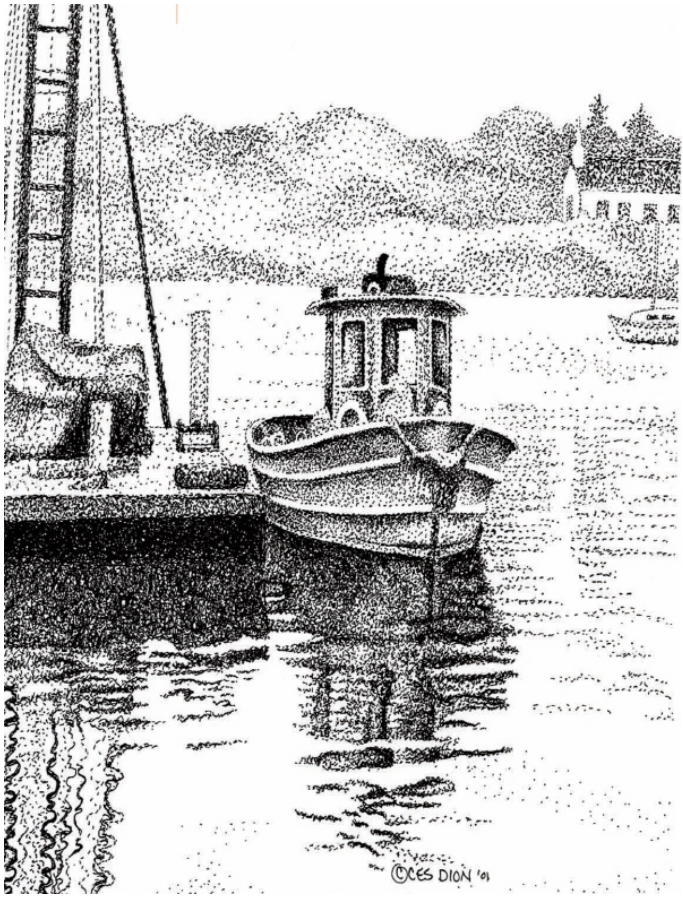
CARSON MANSION #4
Bruce J. Nelson . Technical pen . 20" × 16" (51cm × 41cm)

Clouds Add to Design

This drawing was made from my 35mm transparency, using a magnifying loupe to view the slide while holding it up to a light. The mansion is located in Eureka, California, where I lived for about five years; I took this photo on a visit many years later. After using a projector for a simple layout, the drawing was done entirely freehand. The technical pen allows for stippling, which gives me freedom in making trees, bushes, clouds, etc. without blots. The cloud in the picture was designed to bring out the tower and to give some movement to the piece.

Follow Current With Strokes

When capturing water in pen and ink, I try to follow the water's current by applying dots in the direction of the current. I prefer to use technical pens with replaceable cartridges because they are waterproof and I like their portability. I generally use a .18 to .35 size range. I create a light pencil sketch on tissue paper. Next, I transfer the image to the back of a piece of archival mat board by outlining the backside of my drawing, placing the drawing right side up on the mat board and retracing the image so that it leaves a light graphite outline on the board. Then I lightly dab it with a kneaded eraser to remove any loose graphite and begin my stippling.



THE LITTLE TUGBOAT THAT COULD
Christine E.S. Dion . Technical pen . 5" × 4" (13cm × 10cm)

Character of Old Buildings

Modern construction styles do not hold a candle to the buildings erected a century ago in New England. The intricate detailing in the brickwork as well as the stately lighted sign and tiled entryway speak of a bygone era. My son Wyeth has performed in numerous productions on the Palace stage. Given that sentimentality as well as my love for the personality of old buildings, I was drawn to this image. Stippling was the perfect technique to capture the building's character. My reference photo was taken in the middle of the day, which provided a high contrast in values.



PALACE THEATRE
Christine E.S. Dion . Technical pen . 10" × 6½ " (25cm × 17cm)



FANTASTIC CITY
Paul Plumer . Technical pen and ink . 13. " × 11¾ " (33cm × 30cm)

Serious Study Sparks Styles
I started this sketch as a serious study in three-point perspective. However, as my pen went further into the drawing, my mind wandered. To keep my spark of inspiration alive, I habitually take flight wherever the muse chooses. As in this particular case, many of my drawings begin as an exploration of new styles or techniques before ending up in my presentation portfolio. Others simply amuse my son, other children or myself. Freehand drawing refreshes me after hours of tightly rendered illustration.



46TH & BROADWAY, NEW YORK CITY
Merwin Altfeld . Felt-tip pen and ink . 28" × 22" (71cm × 56cm)

Lifetime of Sketching

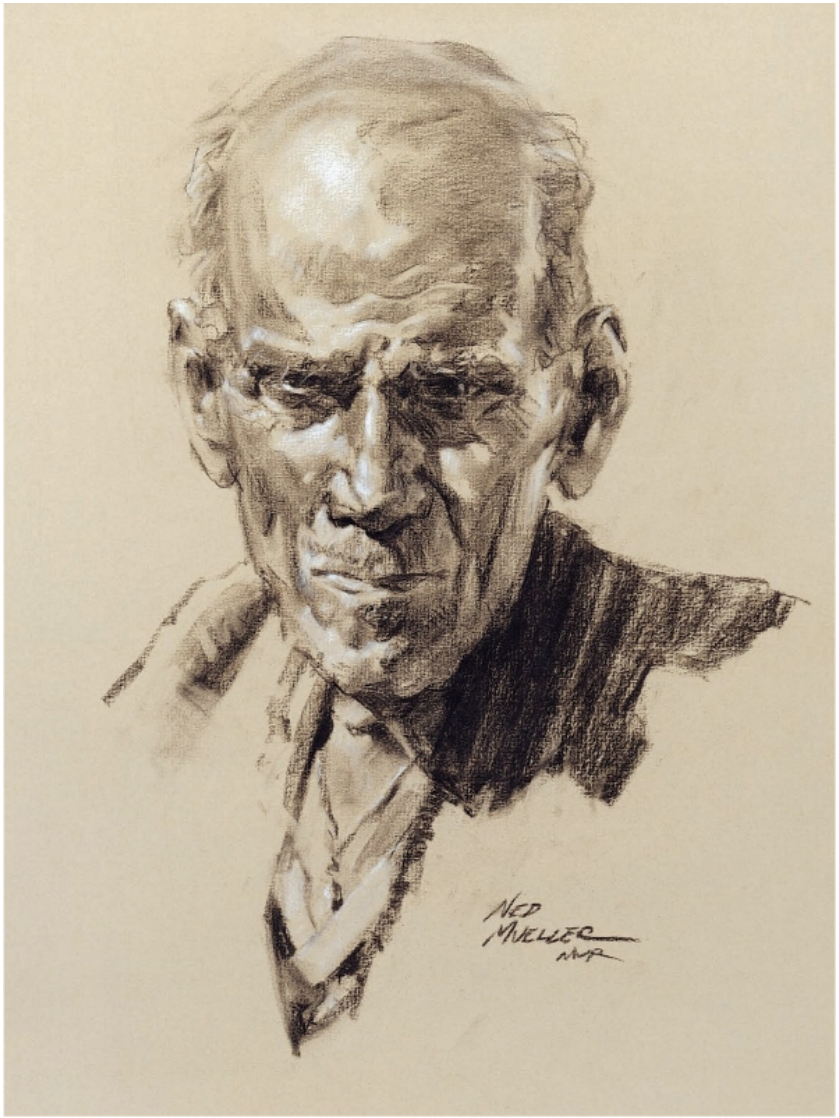
My sketchbook has traveled with me for a lifetime of journeys. I am ninety-two years old, and I began sketching at age ten. I have recorded scenes in Paris, Rome, England, Japan and much of this fascinating world. My sketches were not intended for commercial purposes, but my landmarks of Europe wound up on permanent display in 150 staterooms on the Queen Mary in Long Beach, California. This drawing of 46th and Broadway in New York City emanated from the bar on the ninth floor of the Marriott Hotel. It was a fast sketch (fifteen minutes). I used a black Sharpie felt-tip pen.

portraits
CHAPTER 7



DEMENE
Ned Mueller . Conté . 18" × 16" (46cm × 41cm)

Practice Makes Perfect
Demene was done from a live model. The smooth newsprint allows me to move the Conté around for a wide variety of tones and edges. I then pick out lighter areas with a kneaded eraser. I have done so many of these drawings that I can usually finish a portrait in an hour or two, and I will often draw the same model from three different angles in a three-hour session. For Urapan Man (a kind Mexican gentleman), I used a combination of vine and pencil charcoal with just a little white Conté for some highlights. I got him to remove his sombrero for the photo to better show off the beautiful planes and shapes of his head.



URAPAN MAN
Ned Mueller . Charcoal . 21" × 14" (53cm × 36cm)



THE MODEL'S MUSINGS
Connie Chadwell . Oil pastel . 16" × 18½ " (41cm × 47cm)

Short Pose Prevents Overworking
Faces and figures fascinate me, and I draw from life every chance I get. I especially enjoy shorter poses—from one minute to a half-hour. There's little time for me to overwork any area, so the drawings simply become my reaction to the model. This portrait was done with four oil pastels (two lights and two darks), plus the tone of the paper, during a twenty-minute pose at a drawing group. The model had an elusive quality that was a challenge to capture. I kept wondering what she was thinking.

Concept Portrait
My goal in doing a portrait is to not only capture a physical likeness but also the subject's personality in a creative way that engages the viewer; I want you to pause and "meet" my subject. Let me introduce my husband, Pete, a talented stained glass artisan. While creating, he is easily lost in thought and time, absorbed in shaping his legacy. Guided by my quick sketch, I composed a still life on a glass table. While Pete worked above, I crawled under it to shoot reference photos. Later, I tweaked some details and imagined a

background. Using a light to heavy touch, I began the drawing by establishing a full range of values from paper white to black. Most of Pete was drawn with a Prismacolor black colored pencil. When drawing his hands, as seen through the transparent stained glass, I applied multiple layers of analogous or monochromatic colored pencils.



OVER THE RAINBOW
Sheila Theodoratos . Colored pencil . 16" × 22" (41cm × 56cm)



PORTRAIT OF JUSTINE
Bryce Cameron Liston . Charcoal with white chalk . 19" × 13" (48cm × 33cm)

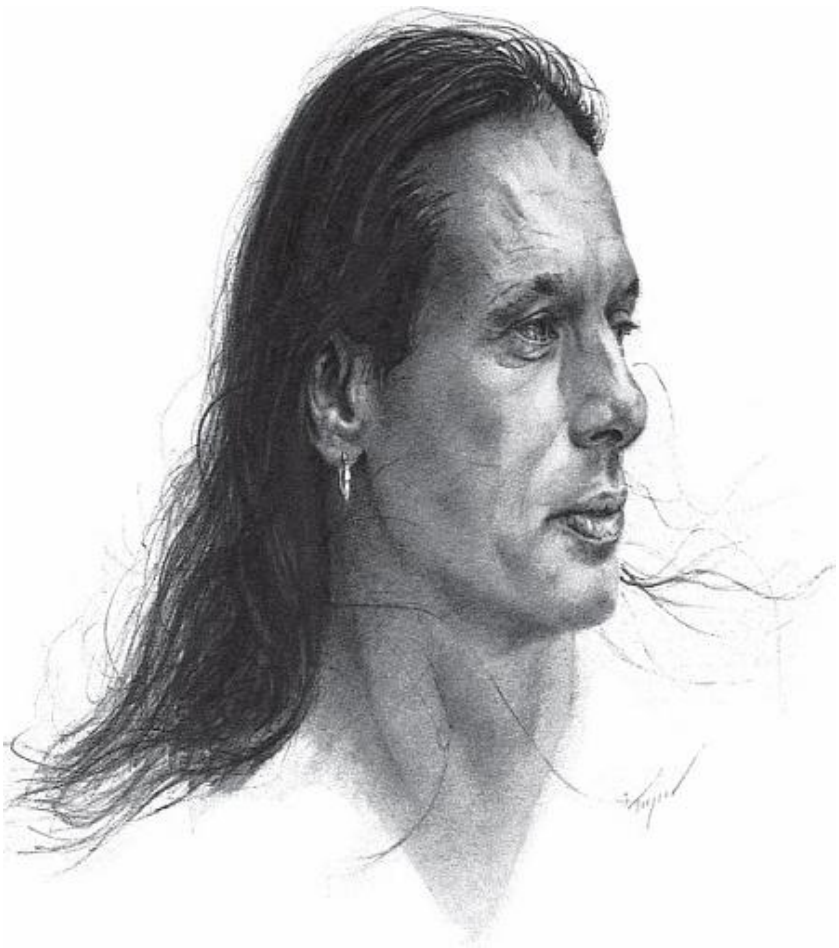
Start With a Tone

This drawing was done from a live model and then completed using photographic reference. I start with either a pretoned piece of paper, or in some cases, I will hand-tone the paper using dry pigments mixed in a solution of gum arabic. I begin by using vine charcoal to establish the basic position and proportions. I push the darks and pull out the highlight areas with a kneaded eraser, keeping everything very soft with very few edges. I periodically brush the charcoal back to blend and soften the overall feel, then redefine again. When the drawing begins to feel sculptural, I start to add solid darks and defining lines using Conté or charcoal pencils that can hold a fine, yet solid, dark line. I repeat these steps until the drawing is complete.

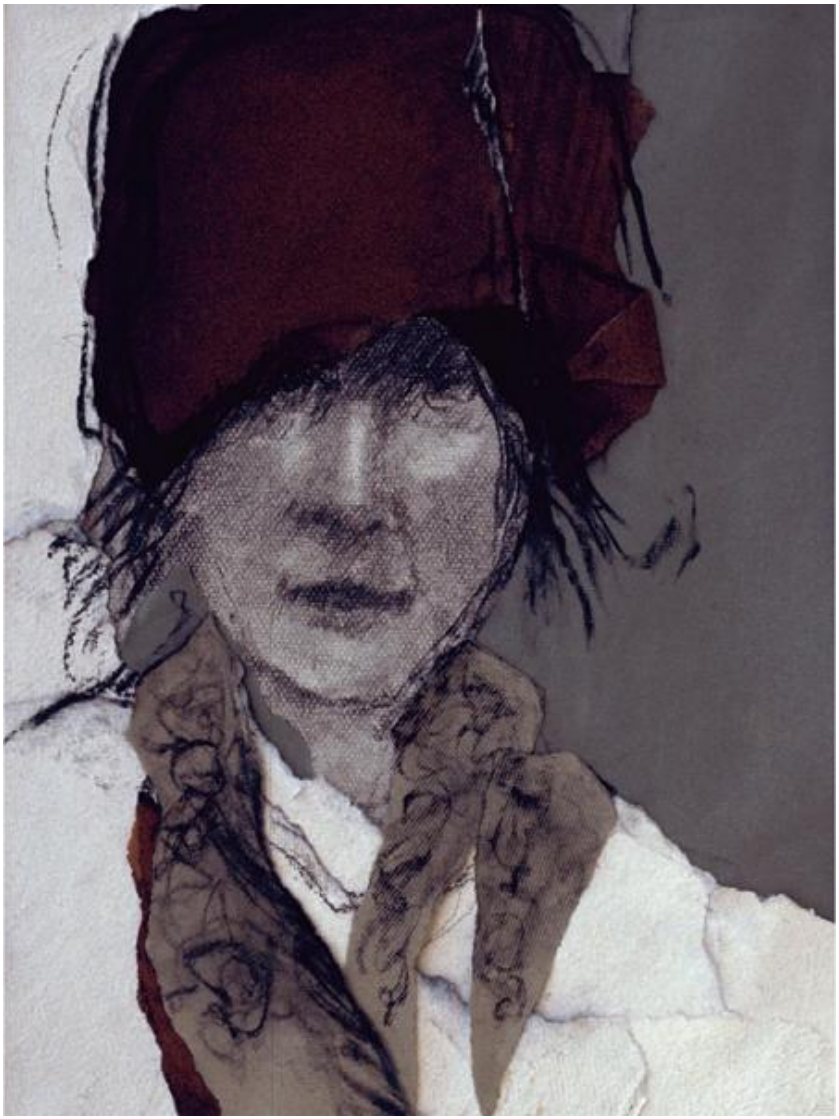
Capture Typical Movement

Bruce is an artist friend of mine whom I've drawn several times. He has a habit of throwing his long dark hair back and forth, from one side to the other. In this piece I

wanted to try to capture that movement. It is done on Rives lightweight paper, which is quite beautiful but extremely delicate and must be handled with care. I began by lightly drawing the face with a B and 2B pencil and then shaded with pencils from 2B to 9B for the very darkest areas. I picked out the earring with a kneaded eraser. I don't use fixative on my drawings. I find that simply resting my hand on paper towels prevents smearing during execution.



BRUCE STUART
James Toogood . Graphite . 13" × 10" (33cm × 25cm)



COLLAGE PORTRAIT #63
Judith Klausenstock . Charcoal and collage . 17" × 14" (43cm × 36cm)

Images of Personality
I draw my faces largely using black charcoal on white paper. To add color or tint, I may use paper fragments of different colors. I do portraits of people I come across in my everyday life. I often draw them by way of recall, and I find I can be influenced by my own mood. Struck by how people's dress reflects their personalities, I try to use these images in my collages to accentuate their particular pose and general expression.



BELENA
Aaron Westerberg . Oil . 16" × 12" (41cm × 30cm)

Oil Sketch Mimics Conté
Belena is a sketch of one of my drawing students done with oil paint. It uses a grisaille or oil underpainting technique to create the look of an Old Master Conté pencil drawing. The paint is applied in very thin washes using a brush, and then a rag or paper towel is used to wipe away the paint to achieve the lights. It resembles a Conté drawing in which red earth tones are used to achieve warm/cool variations.



YOUNG MAN WITH A TIN HAT
Bob Gerbracht . Graphite . 18" × 24" (46cm × 61cm)

"Tin Man" Saves Class

One evening, while teaching drawing at San Jose City College, the model failed to show up. A generous student saved the evening by volunteering to model, "as long as it would be a comfortable pose." He did what came naturally, and he topped his performance with a funnel left there from a previous class. My drawing was a demonstration to show how the various amounts of pressure you apply with the pencil, from very light to hard, and increasing the width of the line to make it more textural can make an interesting drawing.



ERIN

Cindy Long . Graphite . 14" × 10½ " (36cm × 27cm)

A Glimpse of Inner Spirit

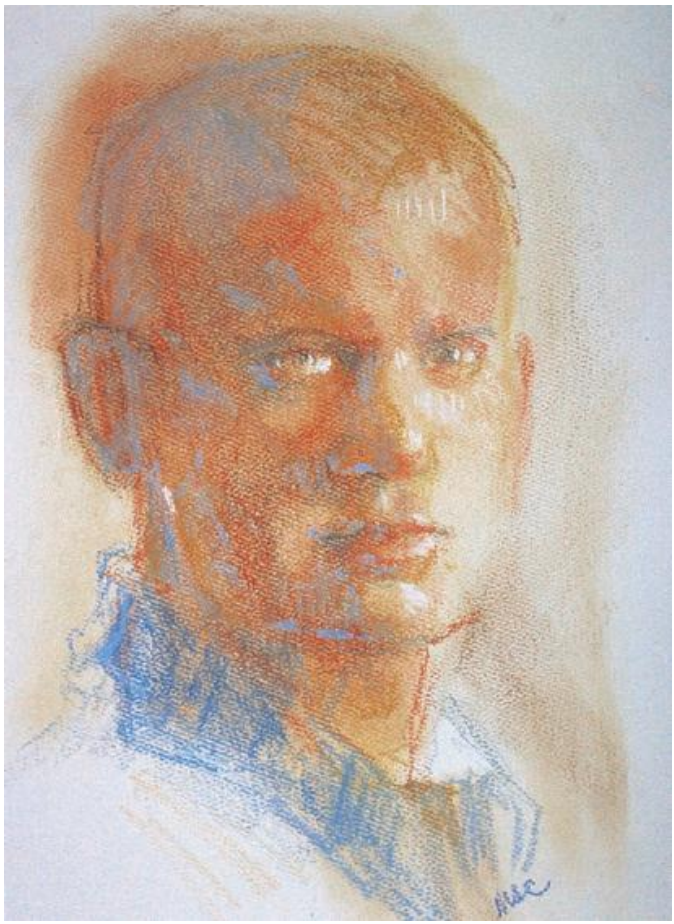
This portrait is of my daughter, Erin, at thirteen years of age. It is my desire to capture more than just a physical likeness of my subjects. I want to portray an emotion and a glimpse into the person's inner spirit as well. Erin's innate determination and strength of spirit is what I hoped to convey in this portrait. Working from photographs, I used a variety of both hard and soft lead graphite pencils. To create subtle contours and values, I rubbed the pencils on sandpaper and applied the resulting powdered graphite with soft paper blending sticks. I also used the sticks to soften the edges of drawn lines where needed. In general, I used harder leads in the facial area, and I used slightly softer leads for her hair. I drew the denim jacket with even softer leads to achieve the dark values and texture of the fabric.



AVERY
E. Sage Chandler . Graphite . 13" × 10" (33cm × 25cm)

Study for Painting
This was a quick sketch from a photograph. I focused on placement and values. I moved

quickly so as not to get bogged down in any detail. This drawing is a study for a more refined (but still loose) oil painting. I intended to capture the sweetness and innocence of the subject, a dear two-year-old named Avery.

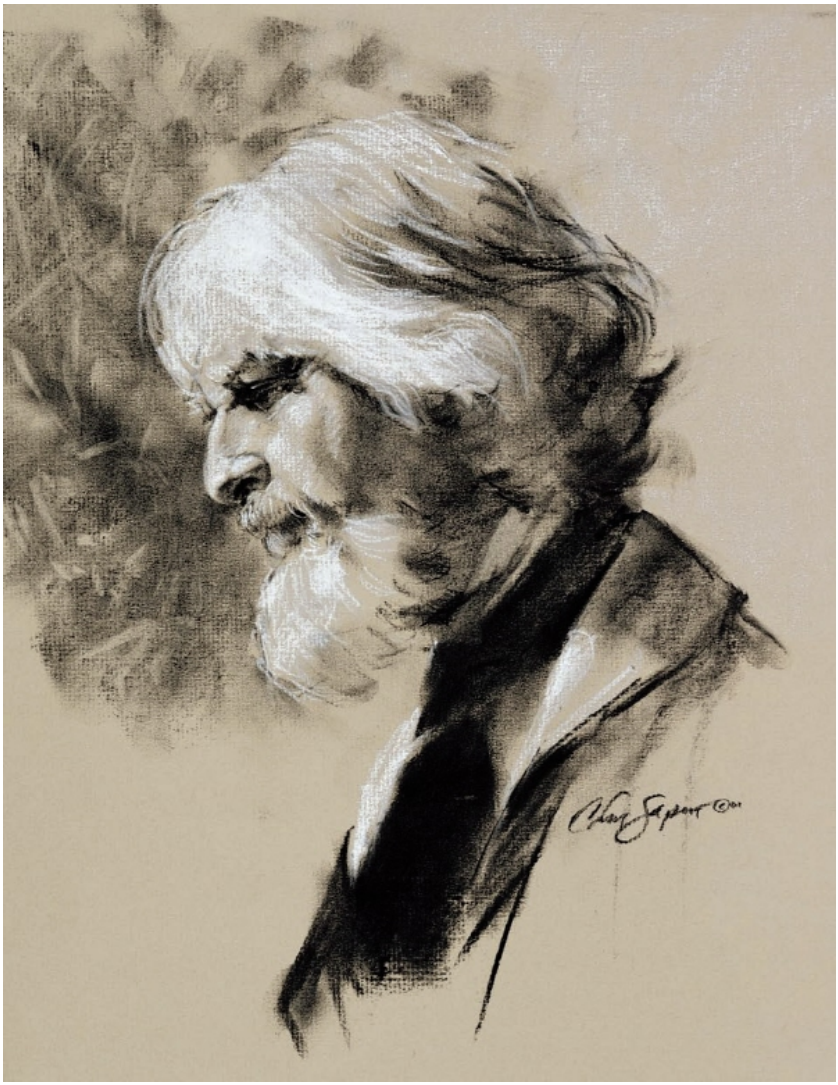


MICHAEL

Marie Stanton Cardany . Pastel . 10" × 8" (25cm × 20cm)

Keeping an Unposed Look

Pastels allow me to create a mood and capture intense color immediately. This drawing was done from an on-site sketch. I began by toning the paper with warm colors using hard pastels, blending to create my subject. I then went to softer pastels to tone shapes, define the likeness and bring the face alive, allowing this layer of pastel to remain unblended. I often sketch people in waiting areas; I enjoy the challenge of sketching quickly to capture an unposed personality. Michael was a vibrant young man displaying a vigorous attitude, but with a sense of youthful hesitation often seen in teenagers. By allowing the colors to contrast in the drawing, I hoped to achieve the idea of this conflict.



VALJEAN
Chris Saper . Charcoal and pastel
18" × 14" (48cm × 36cm)

Struck by Stage Light

Working from my photograph, I used a light touch to place the head and began modeling form with soft vine charcoal. Because layering dark and white charcoal can leave an unpleasant milky quality in the lights, I completed the modeling with the charcoal before using the white charcoal. It's important to bring up the lights very slowly to leave room for the punch of highlight areas. Because Nupastels are significantly darker and lighter than the charcoal, they're beautifully suited for the darkest accents and lightest highlights. My subject is a

retired stage actor who has formed a private acting company in Scottsdale, Arizona, in his role as Jean Valjean in Les Misérables. Struck by the stage light on his waistcoat and cravat and flowing silver hair, my intent was to portray this incredible character as world-weary, yet dignified, with a simple, monochrome approach.



LINDA
Donna M. Krizek . Charcoal . 16" × 20" (41cm × 51cm)

Take Time to Plan

I work from life. After working with lots of wiggly animals, the opportunity to draw a live human model who understands to hold a specific pose is a blessing! I'll spend the first thirty minutes of a two-hour pose on a thumbnail sketch in which I observe and decide upon illumination, picture plane and horizon line, placement of center of interest, range of values and contrast of edges. I then block in the finished-size piece and let hand-eye coordination take over.



JADE AT THIRTEEN
Yvonne Kozlina . Colored pencil . 24" × 18" (61cm × 46cm)

Delicate Color Layering
Both of these drawings are portraits of my niece at different ages. Jade is one of my favorite subjects, and she is always eager to pose for me. I've drawn and painted her from life and also taken hundreds of photos of her. These portraits were done from photos taken in my home. I often choose my paper and my palette on a whim, which is what I did for these drawings. I begin with a very loose sketch using a brown or lilac pencil. I

keep my pencils sharp and layer very tiny delicate strokes of color to build the shadows and carefully develop the light areas.



PURPLE JADE
Yvonne Kozlina . Colored pencil . 18" × 12" (46cm × 30cm)

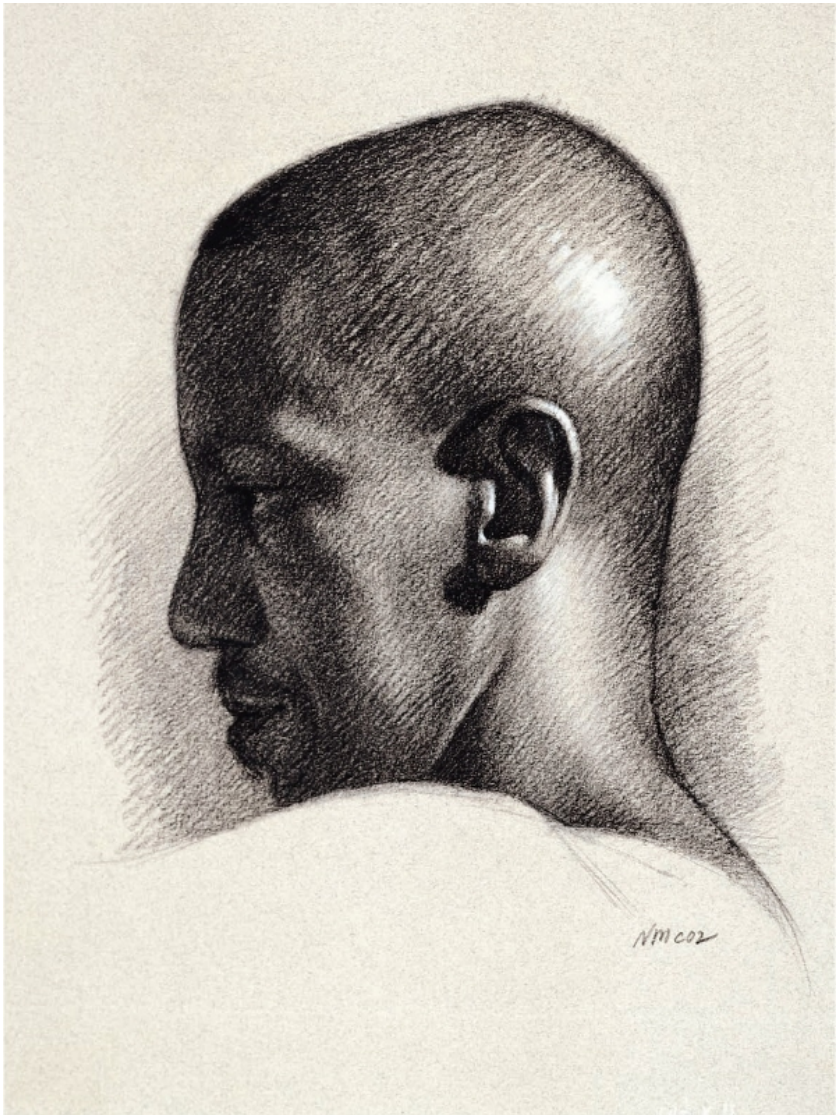


AGNIESZKA
Adam Vinson . Graphite . 12¼ " × 11"
(31cm × 28cm)

Focusing on Values

After careful placement of the portrait with a very light line drawing, I focus on value while staying conscious of the contour and proportions, keeping it as light as possible. I note the lightest light, in this case the value of the paper, and the darkest dark to use for value comparison throughout the process. From this point on, it is a matter of building up the darks without compromising the integrity of the paper (Rives BFK, a very fibrous, acid-free printing paper). Overworking will breach the surface and burnish a hole or

cause high sheen in the darkest darks. To avoid these problems, I use a very soft graphite pencil (6B to 8B) to layer and establish values, gradually work up to a harder pencil (4B, 3B, 2B) and then blend with an HB or a 2H. It takes a lot of time, but the result is unmatched.



KEVIN Neilson Carlin . Charcoal . 10" × 10" (25cm × 25cm)

Head Is Part of a Figure

My technique for portraiture is similar to my technique for figure drawing (see pages 64 and 65), because I consider them part of the same genre. As with the figure, action and form are my primary concerns. Starting with drawing what I know, the volume of the head and its action, I finish with what I see, the surface forms projecting through the

skin.



SHANNA I
Neilson Carlin . Charcoal . 12" × 9" (30cm × 23cm)



JULIE
Taaron Parsons . Charcoal . 12" × 9"
(30cm × 23cm)

Making Personality Pop
This portrait was done from a photograph of my niece when she was three years old. I wanted to get just the right pose to portray her dramatic personality. I began the drawing by creating a foundational texture, loosely applying acrylic gesso on heavyweight cold-press illustration board with a worn, splayed 2-inch (51mm) brush. When the gesso was sufficiently dry, I began to apply the charcoal with a variety of sizes and densities, using mostly vine and willow charcoal. The look of the vignette was achieved by carefully, yet

loosely, manipulating and lifting the charcoal with a kneaded eraser and my finger. When finished, I applied three very light coats of spray fixative.

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p. 99 *Moonrise Over Cordova*
p. 110 *White House Ruins*

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p. 9 *Orthodox Church III*
p. 10 *Orthodox Church*
(Tomaszow, Poland)
p. 11 *New York View From*
Roosevelt Island
p. 11 *Small Town in Poland*
(Kazimierz Dolny)

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p. 45 *Bull's Eye*

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p. 115 *Palace Theater*
p. 141 *Surprise!*

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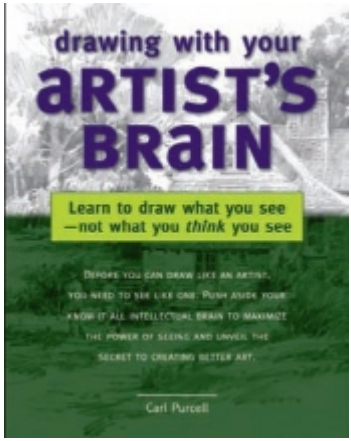
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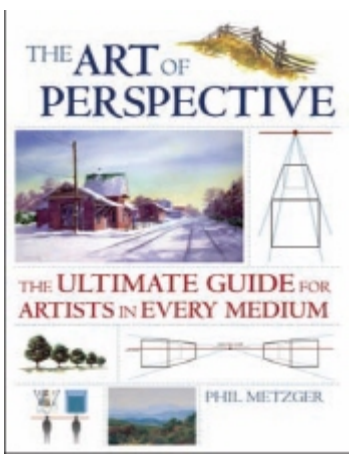
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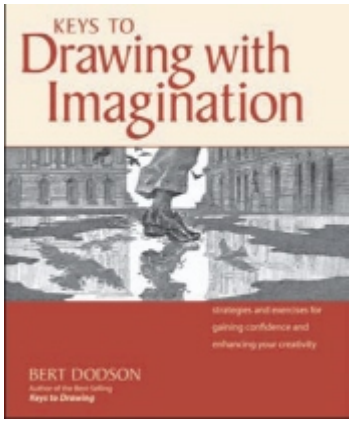
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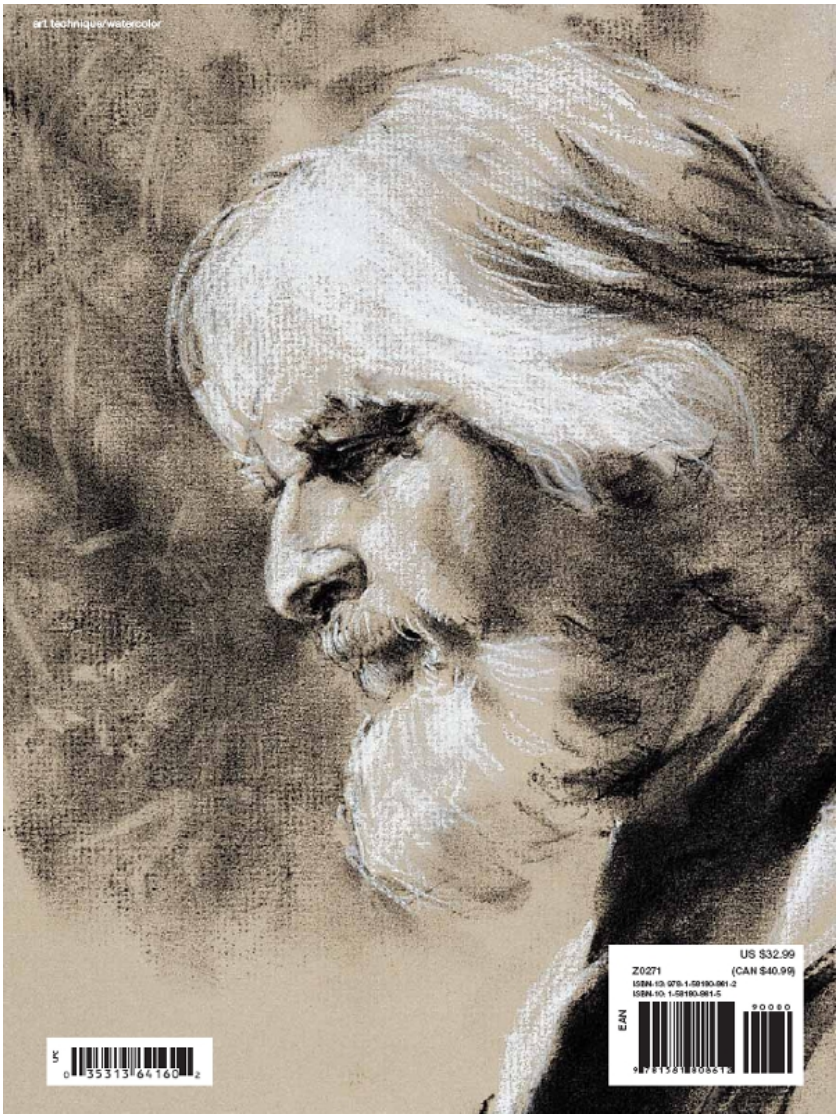
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